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GUIDE TO MUNICH AND ITS ENVIRONS

WITH 30 ILLUSTRATIONS, A NEW MAP
OF THE CITY
AND AN APPENDIX CONTAINING:
COMPLETE CATALOGUES OF THE OLD AND NEW
MUSEUMS, THE PINAKOTHEK AND THE SCHACK GALLERY

FORTIETH EDITION

MUNICH 1914
A. BRUCKMANN'S VERLAG
INH. RUDOLF FRHR. v. HOLZSCHUHER



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*ms. Navy East Keller
June 8 1914*

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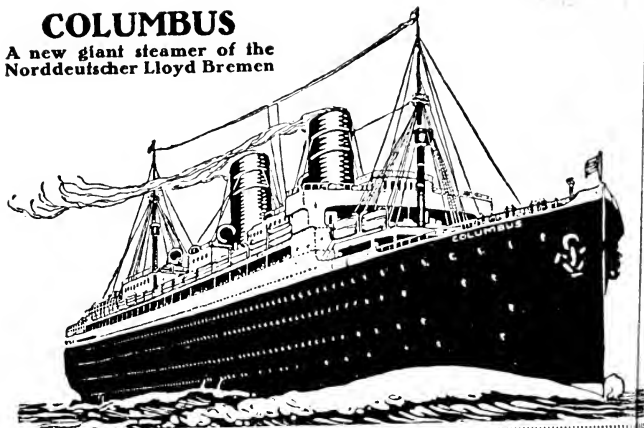


FORTIETH EDITION

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A. BRUCKMANN'S VERLAG
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MUNICH.

General Notes.

Hotels: *Bavarian Hotel*, Promenadeplatz 19. *Regina Palace Hotel*, Maximiliansplatz 5 and 6. *Four Seasons*, Maximilianstr. 4. *Bellevue*, Karlsplatz 25. *Rhenish Hotel*, Bayerstr. 17—23. *Continental*, Ottostr. 6. *Hotel de Russie*, corner of Ottostr. and Karlstr. *Park Hotel*, Maximiliansplatz 21. *De l'Europe*, Senefelderstr. 17. *National*, Arnulfstr. 6. *Marienbad*, Barerstr. 11. *Leinfelder*, Lenbachplatz 9. *Union Hotel*, Barerstr. 7. *Peterhof*, Marienplatz. *English Hotel*, Dienerstr. 11. *Exzelsior*, Schützenstr. 7. *Grand Hotel*, Hirtenstr. 25. *Deutscher Kaiser*, Dachauerstr. 1. *Terminus Hotel*, Bayerstr. 43. *Kaiserhof*, Schützenstr. 12. *Fränkischer Hof*, next the Terminus. *Roter Hahn*, Karlsplatzrondell. *Hotel Stachus*, Karlsplatz 24. *Hotel Deutscher Hof*, Karlstor. *Baslerhof*, Prannerstraße 11. *Christliches Hospiz*, Mathildenstr. 4. *Hotel Zentral*, Arnulfstr. 16. *Ringhotel*, Sendlingertorplatz. *Herzog Heinrich*, Landwehrstr. 9 etc. etc.

Boarding Houses and furnished rooms: *Pension Amalia*, Theresienstr. 19. — *Pension Austria*, Herzog Wilhelmstr. 22 on the plantation. — *Pension Bürger*, Luisenstr. 50/I and II. — *Pension Clara*, Wilhelmstr. 25, near the "English garden". — *Pension Continental*, Ludwigstr. 17¹/₂. 1st and 2d floor, corner of Adalbertstr. — *Pension Cortin-Gehr*, Kaulbachstr. 47. — *Pension Euchler*, Ludwigstr. 22b, house in the garden; central heating. — *Pension Finckh*, Barerstr. 38. — *Pension Glaspalast*, Arcisstr. 10/0. — *Pension du Globe*, Schellingstr. 42. — *Pension Glocker*, Maximilianstraße 5/II; first class. Lift, modern comfort. — *Pension Grebenau*, Wittelsbacherplatz 2/I and III, in central situation. — *Pension Villa Gruber*, Hessstr. 26, close to the Pinakotheks. — *Pension Hofmeier*, Schönfeldstr. 17/II. — *Pension Internationale-Kauffmann*, Kaulbachstr. 35/I and II. Garden-Villa. — *Pension Isabella*, Tengstr. 31; first class. Teleph. 33697. — *Pension Mary*, Georgenstr. 110. — *Pension Pfanner*, Finkenstr. 2, first class. — *Pension Pinakothek*, Schellingstr. 87, in the "Fürstenhäuser"; Lift. Much enlarged. — *Familien-Pension Podlech*, Galeriestr. 11/0 and I, opposite the "Kunstverein", Teleph. 20812. — *Pension Prinzregent*, Prinzregentenstr. 18, next the English Garden. — *Pension Quisisana*, Theresienstr. 84, close to the Pinakotheks. — *Pension Richter*, Leopoldstr. 48a, near the "English garden". — *Pension Schreiber*, Hohenzollernstr. 23 II. — *Pension Schweiz*, Schellingstraße 78, opposite the "Fürstenhäuser", close to the Pinakothek. 5 min. from the Terminus. — *Pension Segl*, Theresienstr. 124/I and II, close to the Pinakotheks and Polytechnikum. — *Pension Serno*, Theresienstr. 78/I and II, close to the Pinakothek. — *Pension "Sonnenborn"*, Schraudolphstr. 2a. — *Pension Stella*, Prinz Ludwigstr. 7, Teleph. 22085. — *Pension Toussaint*, Brienerstraße 8, in the house to the "Café Luitpold", first class. Central

heating, electric light; hot water laid on. — *Pension Valesca*, Schönfeldstr. 23 I, II and III, near the English and Royal Garden. — *Pension Walküre*, Seitzstr. 3. House in the garden. — *Pension Wesselin*, Türkenstr. 6, first class., Lift, central heating. — *Pension Wilhelm*, Amalienstr. 65. — *Pension Zickler*, Karolinenplatz 2. — *Pension Zierhut*, Prinz Ludwigstr. 9, close to the "Tonhalle".

Wine Restaurants: *Ratskeller* in the cellar of the New Rathaus; entrance Dienerstr. 3 and Weinstr. *Schleich*, Briennerstr. 6. *Odeon Bar and Restaurant*, Briennerstr. 4 (Wittelsbacherplatz). *Wine House Eckel* (tenant *Halmburger*), established 1809, Burgstr. 17, next to the old Townhall, with "*Schoppenstube*", Sparkassenstr. 1. *Restaurant Hoftheater*, Residenzplatz, opposite the Royal Theatres (Wine Salon on the first floor with separate boxes).

Cafés with Restaurant (open in the evenings): *Café Luitpold*, Briennerstr. 8. *Restaurant Künstlerhaus*, Lenbachplatz 8. *Victoria* (with a garden) Maximilianstr. 17. *Café Restaurant Hoftheater*, Residenzplatz, opposite the Royal Theatres (Wine Salon on the first floor with separate boxes); premises worth seeing. Rendezvous for strangers. *Grand Café Fürstenhof*, Neuhauserstr. 21, worth seeing. *Neue Börse*, Maximiliansplatz 8. *Café-Restaurant Fahrig*, Karlstor. *Café Odeon*, Briennerstr. 56. "*Arkadia*", Prielmayerstr. *Café-Restaurant Peterhof*, Marienplatz. *Heck*, Hofgarten. *Domhof*, Kaufingerstr. 15, next to the Frauenkirche. *Restaurant Paulanerbräu*, Kaufingerstr., next to the "Domfreiheit". *Café Rathaus*, Marienplatz. *Café Plendl*, Rosenstr. *Café Parade*, Ludwigstr.

Cafés without Restaurant, closed at 7 p. m.: *Karlstor*, Neuhauserstr. 34, next to the Karlstor. *Börsencafé*, Maffeistr. 3. *Central* (Tonhalle), Türkenstr. *Union*, Herzogspitalstr. 12. Under the Hofgarten Arcades (and in the Hofgarten itself): *Café Arkaden*, *Helbig* und *Bauknecht*, *Prinzregent*, Prinzregentenstr. 4. *Café Schüssel-Passage*, Kaufingerstr.

Vegetarian Restaurant „Sonnenborn", Schraunolphstr. 2a.

Refreshment-room (Tea and Chocolate): *Trautmann & Vokt*, Promenadeplatz 14, Tel. Nr. 2326.

Confectionary: *Trautmann & Vokt*, Promenadeplatz 14, Tel. Nr. 2326. Speciality: Sweets, Chocolate, Crystallised Fruits, Cakes.

Beer Restaurants: *Restaurant Hoftheater*, Residenzpl., opposite the Royal Theatres (Wine Salon on the first floor with separate boxes); premises worth seeing. Rendezvous for strangers. *Park Hotel*, Maximiliansplatz. *Bürgerbräu*, Kaufingerstr. 6. *Franziskaner*, Residenzstrasse 9. *Peterhof*, Marienplatz. *Fahrig*, am Karlstor. *Paulanerbräu*, Kaufingerstr. 11. *Pschorrbräuhallen*, Neuhauserstr. 11. *Hofbräuhaus*, am Platzl. *Spatenbräu*, Neuhauserstrasse 4. *Augustinerbräu*, Neuhauserstr. 10. *Mathäserbräu-Bierhallen*, Bayerstr. 5.

Beer Keller (no stranger, who takes any interest in Munich customs, and wishes to enjoy the best beer at its source, should

fail to visit these Keller). The best known are: *Augustinerkeller*, Herbststr. 1. *Salvatorkeller* (*Paulanerbräu*), Hochstr. 49. *Bürgerbräukeller*, Rosenheimerstr. 29. *Hackerbräukeller*, Theresienhöhe 2. *Hofbräuhauskeller*, Haidhausen, Innere Wienerstr. 12. *Löwenbräukeller*, Nymphenburgerstr. 2. *Münchener Kindlkeller*, Rosenheimerstraße. *Arzbergerkeller*, Nymphenburgerstr. 10. *Franziskanerkeller*, Hochstr. 7. *Bavariakeller*, Theresienhöhe 3.

Refreshment Gardens in the English Garden: *Milchhäusl*, *Chinesischer Turm*, *Kleinhesselohe* and *Aumeister*.

Baths: *Germaniabad*, Arnulfstr. 26, Bathing Establishment with modern arrangements. *Luisenbad*, Luisenstr. 67. *Hofbad*, Kanalstrasse 19, with swimming-baths. *Giselabad*, Müllerstr. 29½. *Volksbad*, Ludwigsbrücke (ascent of tower 25 Pfgs.); and others. At **Schwabing**, river-baths *Ludwigsbad*, Schwabingerlandstr. 36. *Germaniabad*, Biederstein 7. *Ungerer*, Kanal 1.

Public Conveyances.

Luggage up to 20 lbs. free, from 20 lbs. up to 50 lbs. 20 Pfgs., for every extra fraction of 50 lbs. 20 Pfgs.; from the "Hauptbahnhof" (Terminus) 20 Pfgs. extra for *Cab Token* (see below).

Horse Cabs with Automatic Checkers (Taxameters).

Checker I (red)

up to 800 metres 70 Pfgs., for every extra 400 m. 10 Pfgs. 1—2 persons

a) within the circuit of the checker cabs.

b) for any drive from outside to the circuit of the checker cabs.

Checker II (black)

up to 600 m. 70 Pfgs., for every extra 300 m. 10 Pfgs. 3 persons.

a) within the circuit of the checker cabs.

b) for any drive from outside to the circuit of the checker cabs.

Checker III (blue)

up to 400 m. 70 Pfgs., for every extra 200 m. 10 Pfgs. 1—3 persons.

a) by day outside of the circuit of the checker cabs.

b) for any drive by night (from 10 p. m. to 6 a. m.).

Waiting: Before the drive begins, up to 6 minutes:

70 Pfgs. Further: 3 minutes 10 Pfgs.; 1 hour M. 2.—.


Motor Cabs.

Charge I (red) for 1 to 3 persons up to 900 metres road distance 90 Pfgs. and 10 Pfgs. for every further 300 metres within the zone of the taxameter cabs.

Charge II (black) for 1 to 3 persons at night and 4—5 persons up to 600 metres road distance 90 Pfgs. and 10 Pfgs. for every further 200 metres.

Charge III (blue) for 4 to 5 persons during the night and outside the zone of the Taxameter cabs.

Porters at the Station: For carrying from the cab to the luggage office, or from the train to the cab, up to 100 pounds 20 Pfgs.; up to 200 pounds 40 Pfgs.; every further 100 p. 10 Pfgs.

 At the exits to the station (on the south and north sides only) tin tokens or checks with the number of a Cab or Fiaker are distributed, without which no carriage can be had.

Tourist Office: *Official Bavarian Tourist Office*, Promenadeplatz 16. Official Information agency of the Bavarian State Railways. Tickets and tours all round the world. Sleeping car tickets. Auto excursions. Agency of the North German Lloyd and of all principal Steamship Companies. Branch office: Central Station (main-Hall). Correspondents of *Thos. Cook & Son, London*.

Baggage: Collection of luggage and issuing of **official registration receipt**. — Forwarding of baggage and merchandise. Storage. Insurance. — Transportation of Automobiles. — *Ämtliches Bayerisches Reisebureau G. m. b. H.* Forwarding Dept. A B R Express, Promenadeplatz 16.

Tourist Office. „*Norddeutscher Lloyd*“. Promenadeplatz 19 (Hotel Bayerischer Hof). *Ticket Office for Cabin Passengers*. Berths can be booked for all Lines of the *North German Lloyd S. S. Co.*, Bremen. All information about shipping and railway matters can be obtained free of charge.

Post Offices: 1. *General Post Office*, Max-Josephplatz and corner of the Residenzstr. 2. Post Office II at the “*Hauptbahnhof*” (Terminus), Bayerstr. 12. In all parts of the town are branches. Open on week-days from 8 a. m. to 8 p. m. On Sundays and Saints’ Days from 8—8.45 and 11—12 o’clock.

Telegraph Offices: *Central Office*, Bahnhofplatz 1. *Branch Offices:* at the General Post Office and at all the branch post-offices.

Telephone: At the Post and Telegraph Offices.

Sightseeingtours round the city: during summer daily from the **Bahnhofplatz** (Northern side): at 9¹/₂, 9³/₄, 2¹/₂ a. 3¹/₄; (from June 20th to August 20th also at 9¹/₂ a. m. and 4¹/₂ p. m.) from the **Lenbachplatz** (Goethe Monument): at 9³/₄, 10, 2³/₄ a. 3¹/₂. (From June 20th to August 20th also at 9³/₄ a. m. and 4³/₄ p. m. Duration about 2 hours. Price 4 Mks. incl. guidance. Tours in *private automobiles* round the city incl. guidance and entrance to the curiosities. Departure from the *Official Bavarian Tourist Office*, Promenadeplatz 16, at 9 a. m. and 2¹/₂ p. m. Whole day Mks. 20. Forenoon only, Mks. 10, afternoon only, Mks. 12. Automobiles rented for any length of time.

Railway: All lines (also those of the Eastern Railway Station at Haidhausen and of the Southern Railway Station near Thalkirchen) run to the *Hauptbahnhof* (Terminus), with the exception of the *Isartalbahn*.

Isartalbahn. Railway-station near Southern Railway Station. Connection with the city by Tram Line 10 and 30.

Tram-Way (see Plan of Town).

1. Nymphenburg — Stiglmaierplatz — *Hauptbahnhof* — Karlsplatz — Marienplatz — Isartorplatz — Ostbahnhof.

11. Neuhausen — Stiglmaierplatz — Hauptbahnhof — Karlsplatz — Marienplatz — Isartorplatz — Ostbahnhof.
2. (Nordring.) Hauptbahnhof — Sonnenstr. — Sendlingertorplatz — Müllerstr — Isartorplatz — Max II Monument — Liebigstr. — Ludwigstr. — Theresienstr. — Augustenstr. — Hauptbahnhof.
12. (Südring.) Hauptbahnhof — Goethestraße — Ostfriedhof — Max Weberplatz — Maximilianstraße — Promenadeplatz — Lenbachplatz — Hauptbahnhof.
3. Arnulfstraße — Hauptbahnhof — Karlsplatz — Maximiliansplatz — Ludwigstraße — Feilitzschstraße (Schwabing).
13. Arnulfstraße — Hauptbahnhof — Karlsplatz — Maximiliansplatz — Ludwigstr. — Leopoldstr. — Feilitzschstr. — Nordfriedhof.
4. Westfriedhof — Neuhausen (Nymphenburgerstraße) — Karlstraße — Lenbachplatz — Promenadeplatz — Maximilianstr. — Ostbahnhof,
24. Stachus — Hauptbahnhof — Seidlstraße — Äußere Dachauerstraße (Leonrodstr.).
5. Marienplatz (Heiliggeist-Kirche) — Reichenbachstraße — Pilgersheimerstraße — Candidplatz.
15. Marienplatz (Heiliggeist-Kirche) — Reichenbachstraße — Pilgersheimerstraße — Humboldtstraße.
25. Ostfriedhof — Harlaching (Zoological Garden) — Großhesselohe — Geiselgasteig — Grünwald.
6. Schwabing (Belgradstraße) — Barerstraße — Karlsplatz — Sendlingertorplatz — Sendling — Thalkirchen (Hofmannstraße).
16. Schwabing (Belgradstraße) — Barerstraße — Karlsplatz — Sendlingertorplatz — Sendling (Forstenriederstraße).
26. Schwabing (Kölnerplatz) — Feilitzschstr. — Odeonsplatz — Marienplatz — Sendlingertorplatz — Goetheplatz — Implerrstr. — Valleystr. — Tiergarten (Thalkirchen).
36. Schwabing (Kölnerplatz) — Feilitzschstr. — Odeonsplatz — Marienplatz — Sendlingertorplatz — Goetheplatz — Implerrstr. — Oberländerstraße (Großmarkthalle).
7. Georgenstraße — Augustenstraße — Hauptbahnhof — Karlsplatz — Sendlingertorplatz — Fraunhoferstraße — Mariahilfplatz — Ostfriedhof bzw. Martinsplatz.
17. Schwabing (Hohenzollernstraße) — Tengstraße — Augustenstraße — Hauptbahnhof — Goetheplatz — Pilgersheimerstraße.
27. Ostfriedhof — Martinsplatz — Giesinger Bahnhof.
8. Georgenstraße — Milbertshofen.
18. Sendling (Forstenriederstraße) — Holzapfelkreut.
9. Bogenhausen — Ludwigsbrücke — Marienplatz — Karlsplatz — Hauptbahnhof — Landsbergerstr. — Elsenheimerstr.
19. Steinhausen — Ludwigsbrücke — Marienplatz — Karlsplatz — Hauptbahnhof — Bayerstraße — Westend (Trappentreustraße).
29. Stachus — Landsbergerstraße — Laim — Pasing.
10. Schwabing (Feilitzschstraße) — Ludwigstraße — Odeonsplatz — Theatinerstraße — Marienplatz — Sendlingerstraße — Sendlingertorplatz — Isartalbahn.

30. Isartalbahn—Auenstraße—Isartorplatz—Max II Monument—Öttingenstraße (Nationalmuseum)—Max Joseph-Brücke—Bogenhausen (Törringstraße).

Dienstmänner (town-porters). For the sake of security a *check* should be asked for. Tariff for an errand without luggage up to 5 min. 15 Pfgs., up to 1 km including 30 pounds of luggage 25 Pfgs., for every further kilometer, 15 Pfgs. Carriage of goods up to 200 pounds and 1 km, 60 Pfgs.; for every further kilometer, 40 Pfgs.

Theatres and Concerts.

Sale of tickets for the royal Theatres (during summer months also for the Rich. Wagner and Mozart Festival and for the festival Plays in the Künstlertheater) and for other Theatres, Concerts and Varieties at the **Official Bavarian Tourist Office Ltd.** formerly Schenker & Co., Promenadeplatz 16 and Central Station.

Kgl. Hof- and Nationaltheater (Royal Theatre), Max Josephplatz, for operas and dramas. Ticket-office in the Maximilianstraße, 9—1 o'clock; 4—5 o'clock; for reserving tickets 30 Pfgs. — The Theatre may be visited Mondays, Wednesdays and Saturdays at 2 o'clock (punctually). Apply to the porter, Maximilianstraße; fee 50 Pfgs.

Kgl. Residenztheater, to the left of the Hoftheater, plays and comedies, recently also operettas (Tickets as for the Hoftheater). *Prinzregententheater*, Prinzregentenplatz. For Wagner's Operas. *Gärtnerplatz Theatre*, operettas etc. Ticket-office opened 9—1 and 4—6 o'clock.

Münchener Schauspielhaus, Maximilianstraße 34—35, modern theatrical pieces. Ticket-office open 9—1 and 4—6 o'clock.

Münchener Künstlertheater in the Exhibition-Park.

Münchener Volkstheater, Josephspitalstraße 10a.

Münchener Kammerspiele, Augustenstraße 89.

Concert Halls: Odeon, Tonhalle (formerly Kaimsaal), Museum, Mathildensaal, Bavarian Hotel and Four Seasons Hotel. For particulars see newspapers.



Music etc.

Church Music: Sundays 9 a. m. at St. Michael's and at the Cathedral, vocal and instrumental music. In the Allerheiligenkapelle executed by the Royal Orchestra.

Military Band, daily, at 12¹/₂ noon in the Court-yard of the Townhall; also Sundays, Tuesdays, Thursdays and Fridays in the Feldherrnhalle; in summer, when the weather is favourable, on Monday and Wednesday evenings from 5.30 to 6.30 in the Hofgarten, and on Saturdays from 5.30 to 6.30 o'clock at the Chinese Tower in the English Garden.


Concerts and Variety Theatres: *Bürgerliches Bräuhaus* (Munich Bürgerbräu): Military concerts. *Löwenbräukeller*, Stiglmaierplatz: Grand Military Concerts. *Tonhalle*: popular and other Concerts.

Deutsches Theatre, Schwanthaler-Passage: Variété Performances. *Odeon-Casino*, Briennerstr. 55, Wittelsbacherplatz. *Kil's Colosseum*, Colosseumstraße: Variété Performances. *Kristall-Palast*, Blumenstraße 29: Variété Performances. *Intimes Theater* (Kabarett) in the *Hotel Wagner*, Sonnenstr.


 **English Church St. George** in the Plantations of the Blumenstraße. 


Hours for Visiting the Sights.


Exhibition Park. Theresienhöhe (tramway communication), Exhibition 1914: *Deutsche Ausstellung „Das Gas“*. July and August. **Artist-theatre.** Amusements.

 **Academy of sciences**, Neuhauserstr. 51. *Zoological collection* open on Sundays from 10—12 o'clock, Tuesdays 11—1 o'clock, Wednesdays and Saturdays 2—4 o'clock; *geological and palaeographic* collection Sundays and Wednesdays from 10—12 o'clock, Saturdays 2—4 o'clock; *mineralogical-prehistoric* collection open Sundays from 10—12 o'clock, Wednesdays and Saturdays from 2—4 o'clock. Entrance free. *Collection of coins* see below.

Alpine Museum, Praterinsel 5. Artistic reproductions of the Heigh Mountain-ranges of the World in Paintings, Reliefs (Relief of the Jungfrau measures 25 qm) Panoramic views, Ex libris; also the Flora and Fauna of the Alps; Peasant Costumes and so on. The development of Alpine climbing with the aids to mountain sports, the Construction of Cottages, the Guide-system, the training in Ski-ing — also statistical evidence and the like. — Entrance: from May 1st to the end of Sept. Tuesdays, Thursdays and Fridays 9 to 1 o'clock and 2 to 5 o'clock, from Oct. 1st to the end of April Fridays 10 to 1 o'clock, Admission 50 Pfgs. Sundays 10 to 12 and Wednesdays 2 to 5 Admission free; more-over at any time for admission from 1 Mk.

 **Anatomical Collection**, Pettenkoferstr. 11. Daily from 12 to 2. Sundays and Saints' Days excepted. Tickets of Admission (50 Pfgs.) at the porter's. Free tickets (at the administrator) for doctors, naturalists, and students of medicine and the natural sciences on production of card. Minors not admitted.

 **Anatomical and Pathological Collections**, Nussbaumstr. 26, visiting and admission see *Anatomical Collection*.

 **Antiquarium**, in the New Pinakothek, Tuesdays, Thursdays and Saturdays from 1. Mai to 30. September 9 to 12.30; from 1. October to 30. April 10 to 12.30; free.

Antiquities. *A. S. Drey*, Maximiliansplatz 7. Exhibition of high class works of art, pictures, sculptures, furnitures, tapestries, porcelains ecc.; opened 8—7.

Army Museum, Hofgartenstraße 1. From April 1st to October 10th from 9.30 to 12.30 and 3 to 5 (from July 15th to September 15th from 3 to 5.30); Sundays and holidays from 9.30 to 12.30; from October 11th to March 31st from 10 to 1, Sundays and holidays from 9.30 to 12.30 o'clock. (Closed on Saturdays and high festivals, on the Jan. 7th and 27th, Juli 2nd, Aug. 25th and from December 1st to December 20th.) Admission free on Tuesdays, Fridays, Sundays and Saints' Days; other days 1 Mk.

Art Exhibition at the Royal Glaspalast. *Munich Annual Art Exhibition* 1914 organised by the „*Münchener Künstlergenossenschaft*“ (*Munich Artists' Association*). Daily from June 1st to end of October 9 to 6. Admission: 1 Mark. Season Tickets.

Art Exhibition, Permanent, of the „*Münchener Künstler-Genossenschaft*“, in the rooms (ground-floor) of the old National Museum, Maximilianstr. 26. New works of painting, plastic and graphical art. Open the whole year; on week-days: from 9—6 o'clock (in winter till dusk); on Sundays and Saints' Days from 10 to 1. Admission 50 Pfgs.

Art Exhibition of the „Secession“ in the Royal Art Exhibition Building on the Königsplatz No. 1, opposite the Glyptothek. *Winter exhibition* from the end of December till beginning of February; *Spring-exhibition* in March and April. *Art-Exhibition* from May 15th to the end of October. Daily 9 to 6 o'clock. Admission: 1 Mk. — Exhibition of first-class modern artists of home and abroad. At the same time the *Secession-Gallery* is opened. The latter contains eminent works of contemporary artists.

Art Exhibition of the *Deutscher Künstlerverband* „Die Jury-freien“, Sophienstraße, Palm House in the old botanical Garden. May—October. 1 Mk.; in winter Special-Exhibition, 50 Pfgs.

Art Exhibition, Permanent, of *D. Heinemann*, Lenbachplatz 5 and 6. Exhibition of High Class Oilpaintings of the Modern German, Old English, Old Spanish and Barbizon School. Open on week-days from 9—7, on Sundays and Holidays 9—1. Admission: 1 Mark.

Art Exhibition of *E. A. Fleischmann*, *Art Gallery by Royal Appointment*, founded 1806. Maximilianstr. 1, next the Court Theatre. Open on week-days from 9 to 7. Admission free.

Art Exhibitor and Dealer. *Frs. X. Thallmaier, Ltd.*, Theatinerstraße 18, Spec.: Miniatures and Porcelain paintings.

Artistic-Porcelain, Exhibition of (in the newly-erected Pavilion). Artistic-Porcelains including Royal Meissen, Royal Berlin, Copenhagen, Röhstrand, Ph. Rosenthal u. Co., Selb etc. *Franz Steigerwald's Nephew*, Purveyor to the Royal Bavarian Court, Brienerstr. 3.

Bavaria with the Hall of Fame. From 1st April to the end of September 8—12 a. m. and 2—7 p. m.; from 1st October to the end of March 10—12 a. m. and 2—4 p. m. 40 Pfgs. At other times apply to the manager.

Botanical Garden, Menzingerstr., *Nymphenburg* (Tram-line 1). *Greenhouses* daily 10 to 12 o'clock and 2 to 6 o'clock (in winter till setting-in of dusk). Admission: Sundays and Holidays 20 Pfgs., on week-days forenoon 1 Mk., afternoon 50 Pfgs., Cloakroom free.

Brakl's Kunsthaus Beethovenplatz 1 (Trams 12 and 17); on week-days 9—6 p. m. and Sundays 10 to 1 o'clock.

Bronze Foundry — *Collection of Models* (Original Models of about 100 figures and monuments cast in bronze), Erzgießerei-straße 14, on week-days 2—6 p. m., 40 Pfg.

Casts of Antique Works, **Royal Museum** for, Hofgarten Arcades; Wednesdays 10—12 and Fridays 3—5 p. m. (in winter 2—4 p. m.); free. Catalogue 50 Pfgs.

Churches: Basilica, Cathedral (Ascent of tower recommended, 40 Pfgs.), Au Church, Giesing Church, St. Peter's Church, Benno Church, are open the whole day; St. Anna Church is closed 11.30 to 12.30. Ludwigskirche (St. Louis'), 5—11 and 3—5 o'clock; St. Michael's, daily till 12 (at other times apply to the Sacristan, Ettstraße); the Church of the Theatines (St. Cajetan's) daily till 12, and 3.30 to 4.45, Sundays till 4 o'clock. The Allerheiligenhofkirche is free from 10.30 to 12 o'clock; 20 Pfgs. after 2 o'clock. Tickets in the sacristy in the Brunnenhof of the Old Palace.

Coins, **Cabinet of** in the Old Academy, Neuhauserstr. 51/I, Entrance Maxburgstr., open Monday till Saturday 10—12.30. Admission on personal application.

Collection of Models (Municipal), (connected with the City Historical Museum), Jakobsplatz 1, ground-floor, Sundays, Tuesdays and Thursdays 9 to 1 o'clock; free.

Collection of Paintings on Porcelain in the New Pinakothek, with the same hours as the latter.

Egyptological Collection in the New Pinakothek. May 1.—Sept. 30, Tuesdays, Thursdays and Saturdays from 9 to 12.30 o'clock. From 1. Oct. to 30. April from 10 to 12.30 o'clock. Free.

Ethnographical Museum, Hofgarten Arcades. Tuesdays and Wednesdays 3—5 (October with March 2—4), Fridays and Sundays 10—12.30. Free.

Exhibition of antiques and articles of virtu and paintings by the old masters, Briennerstraße 12, *Julius Böhler*. Exhibition and sale on weekdays from 9 a. m. till 6 p. m.

Exhibition for House Furnishing in antique styles, Tapestries, Antiques, Marbles, Bronzes *J. Doppler*, Briennerstr. 3.

Exhibition of rare old manuscripts, especially illuminated manuscripts, incunabula, early illustrated books, fine old prints etc. etc. *Jacques Rosenthal*, Antiquarian Bookseller to H. M. the Emperor and King, 47 Briennerstr. 47.

Exhibition of: *Artistic-Glass* from Gallé, Daum Bros, de Vez, Pantin etc. *Artistic-Porcelain* including Royal Meissen. Royal Berlin, Copenhagen, Röhrstrand, Ph. Rosenthal and Co., Selb etc. *Artistic-Faïences* and *Artistic-Earthenware* including Copenhagen. Delft, Ruskin, Vienna as well as many other

creations of First-class Factories. *Crystall-Glass* from Baccarat, Val St. Lambert and from the best-reputed factories of Germany, Bohemia, England and America. *Venetian and Crystall-Prismatic-Glass*. *Franz Steigerwald's Nephew*, Purveyor to the Royal Bavarian Court, Briennerstr. 3.

Gabelsberger Museum, Salvatorstr. 12, from May 1st to Sept. 30th Mondays, Wednesdays and Saturdays 9.30 to 12; from Oct. 1st to April 30th Tuesdays and Fridays 9.30 to 12. Free.

German Museum (*Masterpieces of the Natural and Technical Sciences*) *Section I* (closed on Tuesdays) in the old National Museum, Maximilianstr. 26 and *Section II* (closed on Fridays) Zweibrückenstraße 12. 9—7 o'clock (on Sundays and Saints' days 9 to 6); admission pro Person 20 Pfg. Cloak-room free.

Glyptothek, Königsplatz 3; every week-day 9 a. m.—5 p. m. (Winter 10 a. m.—4 p. m.). Sundays 11 a. m.—1 p. m. Admission free: Mondays, Wednesdays and Fridays from May 1st to Sept. 30th 9 a. m.—2 p. m.; from Oct. 1st to April 30th 10 a. m.—1 p. m. On other days and at other hours: Admission 1 Mk. Closed during the principal week of the October Fair.

Graphic Arts, Collection of (in the Old Pinakothek), formerly called Cabinet of Engravings. Open on Mondays, Wednesdays, Thursdays and Fridays from 9 to 1, Sundays and Saints' days 10 to 12; admission free.

Historical Museum (City) (*Maillinger Collection and Collection of Models*) Jakobsplatz 1 (formerly Landwehr-Arsenal). Sundays, Tuesdays and Thursdays 9 to 1 o'clock; free.

Hoftheater, Mondays, Wednesdays and Saturdays 2 o'clock; 50 Pfgs.

Künstlerhaus, Lenbachplatz 8, on week-days 10—6, Saints' days 10—12 o'clock; 1 Mk. Family tickets 2 Mks.

Kunstverein, Hofgarten Arcades, Galeriestr. 10. Permanent exhibition of works of fine art, open every day from 10—6 o'clock (in summer 9—6), excepted Friday. Admission 50 Pf. and 1 mark. Weekly change of the pictures. In December and during the summer months sale exhibition.

Lenbach Gallery, Luisenstraße 33; on weekdays 2—5 o'clock, Sundays and Saint' days 10—12 o'clock; (from July 1st to Oct. 1st also the "*Lenbach-house*") Admission 1 Mk.

v. Lotzbeck's Collection of Paintings, Karolinenplatz 3. Open Tuesdays and Fridays 9—3 o'clock, Saints' days excepted; free.

Maillinger Collection (Part of the City Historical Museum) Jakobsplatz 1, II Floor. Sundays, Tuesdays and Thursdays 9—1 o'clock; free.

Marshall, see State Carriages.

Maximilianeum, Aeußere Maximilianstr. The Picture Gallery from March 1st to Oct. 31th Wednesdays and Saturdays 10—12, from July 1st till end September also Mondays 10—12 free.

Modern Gallery, in the Arco Palais, Maffeistraße. Paintings and Drawings of modern Masters. On week-days 9—6 o'clock, Sundays 10—1 o'clock. Entrance 1 Mark.

Museum (Municipal), see Historical Museum.

National Bavarian Museum, Prinzregentenstr. 3; open the whole year, week-days 9—4 (in December and January till 3½ o'clock), Sundays and Saints' days 10—3. Mondays closed. Sundays, Wednesdays and on Saints' days free, otherwise 1 Mark.

The **New Art**, *Hans Goltz*, Odeonspl. 1: paintings, sculptures, potteries from impressionisme to expressionisme. Central depot for Graphic Art in South Germany. Open daily from 9—7 o'clock. Admission 50 Pfgs.

Nymphenburg Royal Castle. Tickets (50 Pfgs.) for the Amalienburg, Badenburger and Pagodenburg in the park can be obtained in the Amalienburg. Times of admission: 1st April to 30th Sep. from 1 to 5 o'clock; 1st Oct. to 30th March 1 to 3 o'clock. The Park is open to the public.

Observatory (Royal) in Bogenhausen. Tuesdays and Fridays 2—4 p. m. 50 Pfgs.

Palace of Justice in the Karlsplatz; Library, Reception Hall, and Criminal Court every Wednesday (holidays excepted) 12.30—2.30; free (only from May 1st to Sept. 30th).

Peruvian Collection (National-Museum, Studiengebäude), Prinzregentenstr. 3. Thursdays 3—5 (Oct. with March, 2—4) Saturdays 10—12 o'clock; free.

Pinakothek, Old, Barerstr. 27. From 15. February to 15. November Sundays and Saints' days 10—3; week-days 9—4. From 15. November to 15. February, Sundays and Saints' days 10—3, week days 9—3. Tuesdays closed. Sundays and Wednesdays as on Saints' days in the week free, otherwise 1 Mark.

Pinakothek, New, Barerstr. 29, with a *Collection of Paintings on Porcelain*. 1. May to 31. Oct. Sundays and Holidays 9—2, Tuesdays, Thursdays and Saturdays 9—4 o'clock, entrance free, Mondays, Wednesdays and Fridays 9—2 o'clock 1 Mk., Nov. 1st to April 30th 10—1 o'clock; the week of the October Fair daily free.

Porcelain Manufactory Nymphenburg, Royal, 9—11.30 a. m. and 2—5.30 p. m. (with the exception of Saturday afternoon, Sundays and Saints' days). Entrance-1 Mk.

Rathaus (Town hall), New, Marienplatz:

Tower of the Townhall. Chimes (11 and 8 o'clock). Lift. Ascent 10—12.30 and 2.30—6, Sundays and holidays 10—1 o'clock; price of lift 50 Pfg.

Halls with paintings on week-days daily 2 to 3.

Prince Regent Luitpold Museum, historical Museum of 1870 (central building, large new court) daily 10—1 o'clock. 1 Mk.

Rathaus (Town Hall), Old: daily 8—6, Sundays 10—12. For straÙe. On weekdays 10—1 and 3—5, Sundays 10 to 1. Admission 50 Pfgs., Fridays 1 Mk.

Residence (Palace): *Reiche Zimmer, Papal Rooms, Trier Rooms, Festsaalbau* (Banqueting Hall), *Nibelungen Rooms* on the ground-floor of the Königsbau, open *daily* with the exception of *Sundays* and *Saints' days*. Admission 1 Mk. Tickets can be had till 11.15 a. m. at the "large staircase". The tour begins punctually at 11 a. m.

The "*Reiche Kapelle*" (to the right in the Kapellenhof) is only accessible from June to the end of September. Tickets 2 Mks. On Mondays and Thursdays, from 9—11 a. m. The "*Schatzkammer*" (1896 newly built) in the "Königsbauhof" (entrance through the Grottenhof). Tickets 1 Mk. from June to the end of September: on Mondays, Wednesdays and Fridays, from 9—11 a. m.; March (from the 15th), April, May and October: on Wednesdays from 10—11 a. m. both localities closed on holidays. Tickets for both at the "large staircase". No tickets after 10.30 a. m.

The "*Cabinet of Porcelain*" entrance through the „Grottenhof“). Tickets 1 Mk. June to Sept.: Mondays, Wednesdays and Fridays 9 to 11 o'clock, from 15. March, April, May and Oct. 10 to 11 o'clock, on Saint days eluded.

Schack's (Count) Gallery of Paintings, Prinzregentenstr. 9; Tuesdays, Wednesdays, Fridays and Saturdays 10—2 o'clock, Sundays 11—1, free; Mondays 10—2 o'clock; Admission 1 Mk. (Closed 1st—14th October).

Schatzkammer see Residence.

Schwanthaler Museum, Schwanthalerstr. 6. Mondays, Wednesdays and Fridays 9—2 o'clock; free. On other days and at other hours: 35 Pfgs.

State Carriages and Royal Saddle Rooms, Marstallpl. 2, every day from 9 to 12 and 2 to 4 o'clock. Admission 50 Pfgs.; Wednesday afternoons free. Sundays and Saints' days closed in the afternoon.

State Library, Ludwigstr. 23, Monday till Saturday from 8—1. Monday till Friday (with the exception of 1st August to 15th September) also 3—8 p. m. (closed during Passion-week).

Theatrical Museum (founded by Clara Ziegler), 25. Königinstraße. On weekdays 10—1 and 3—5. Sundays 10 to 1. Admission 50 Pfs., Fridays 1 Mk.

"Tierpark Hellabrunn" see *Zoological Garden*.

Vases, Collection of, in the Old Pinakothek. Sundays and Saints' Days 10—1, Mondays, Wednesdays, Thursdays, Fridays and Saturdays 9—1; free.

Zoological Garden in the Southern Isaranlagen (by Harlaching). In summer from 8 a. m. — 9 p. m., in winter from 9 a. m. — 7 p. m. Admission: 60 Pfgs., for childrens 20 Pfg., Friday 1 Mk. and 30 Pfgs.

Practical Hints.

Antique Furnishing House, *L. Bernheimer*, by Royal Appointment, Lenbachpl. 3. — *J. Doppler*, Briennerstr. 3. Show rooms in all styles.

Antiquities, *Eugen Bräuscher*, Ottostr. 1b, backward of the "Deutschen Bank Filiale". — *Carl Büchs*, Maximilianstr. 11, close to the German Museum. Old Furniture, applied Art Objects of every sort, guaranteed Originals only.

Antiquities and antique Furnishing House. *L. Bernheimer*, by Royal Appointment, Lenbachplatz 3. Antiquities, Tapestries, High class antique and modern Furnitures. Textiles, Embroideries.

Art Curiosities. *G. Heß*, Briennerstr. 9, opposite the Wittelsbach Palace. Old manuscripts, books, bindings, prints, engravings, drawings.

Articles for conjuring and jest, also Puzzles. *J. Speiser*, Frauenplatz 10, Shop Entrance: Sporerstraße. Illustrated Catalogue gratis.

Artistical Handwork and Embroidery. *K. & A. Gutmann's Successors*, Promenadeplatz 5/I, opposite to the Bavarian Hotel.

Art Needlework. *Bayerischer Hausindustrie-Verband vorm. M. Jörres*, Kaufingerstr. 25.

Autography. Multiplication of every kind of Written-work. *J. & F. Brandl*, Purveyor to the Royal Court, Hofstatt 2/0. Tel. 598.

Berlitz School of Languages, Residenzstr. 10, corner of Perusastraße. Telephone No. 1564.

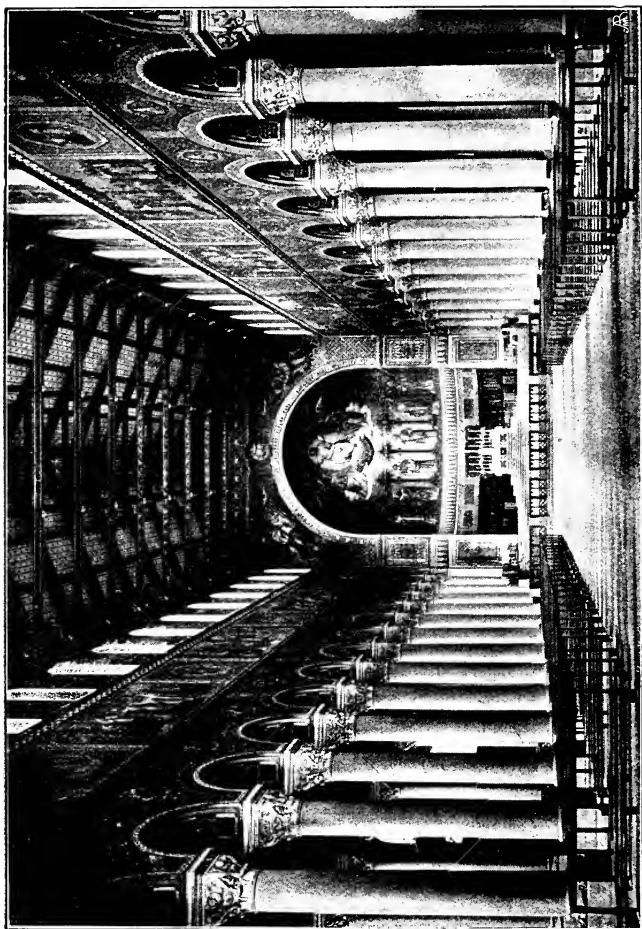
Blouses and gowns. *Ch. Mappes*, Odeonsplatz 18.

Booksellers. *Ackermann Succ. (K. Schüler)*, Supplier to the Court, Maximilianstr. 2. Baedeker's Guides. Tauchnitz Edition. Munich and Bavarian Literature. Conversation books, Wagneriana, Magazines, papers; great choice of modern English literature. — *Ackermann Th.*, Bookseller by Appointment. Second-hand Books. Promenadeplatz 10. — *Beck C. (L. Haile)*, Neuhauserstraße 13. — *Becker Fritz*, Bayerstr. 19 (Rhenish Hotel). — *Buchholz A.*, Ludwigstr. 7. — *Diepolder Karl*, Karlsplatz 7. — *Finsterlin L.*, Maximiliansplatz 22. — *Finsterlin's succ. J. A.*, Ludwigstr. 4. — *W. Foth succ., Max Engl*, Theresienstr. 4, next Ludwigstr. — *Franz'sche Hofbuchh.*, Promenadeplatz 17. — *Fritsch L.*, Theresienstr. 40. — *W. Gulde*, Löwengrube 19. — *Herder & Co.*, Löwengrube 14. — *Hueber Max*, Amalienstr. 43. — *Hugendubel*, Salvatorstr. 18. — *Jaffe H.*, Briennerstr. 54, opposite Café Luitpold. — *Kaiser Chr.*, Marienplatz 8. — *Keller W.*, Schützenstr. 12. — *Kellerer Max*, By Royal Appointment, Herzogspitalstr. 1. — *Klüber's succ. Nahr & Funk*, Lenbachplatz 9. — *Aug. Lachner*, Theresienstr. 43, corner of Luisenstraße; Specialities: Technique and Veterinary Medicine. — *F. Lehmkuhl*, Leopoldstr. 23. — *Lentner*, Dienerstr. 9. — *Lindauer'sche Univ.-Buchh.*, Kaufingerstr. 29. — *Loreck*, Bahnhofplatz 5. — *Lüneburg, Dr. H.*, Karlstr. 4. — *Müller & Steinicke*, Lindwurmstr. 21. — *Mütterlein*, Schillerstr. 48. — *Joh. Palm's Hofbuchh.*, Theatinerstr. 19. — *Pleißmann*, Maximiliansplatz 19. — *Ulrich Putze succ. H. Goltz*, Briennerstr. 8, by the Café Luitpold; modern book and art store. — *Rau P.*, Theresienstr. 78. — *Riedel Theod.*, Residenzstr. 25. — *M. Rieger'sche Univ.-Buchh.*, Odeonsplatz 2. — *Otto Schmidt-Bertsch Ltd.*, Schellingstr. 9, entrance: Amalienstr., and Ludwigstr. 26. — *J. M. Schneider*, Neuhauserstr. 10. — *O. Schönhuth succ.*, Schwanthalerstr. 2:

- second-hand books. — *J. Schweitzer*, Ottostr. 1a. — *Georg C. Steinicke*, Adalbertstr. 15. — *Süddeutsche Volksbuchhandlg.*, Sendlingerstr. 55. — *Tscheschlog succ. (Hauer)*, Augustenstr. 60. — *L. Werner*, Maximiliansplatz 13: Sec.: Works on Architecture and Industrial Art. — *P. Zipperer (Götz)*, Löwengrube 1.
- Carpets and Rugs** (Oriental and European carpets and rugs of all Makes). *L. Bernheimer*, by Royal Appointment, Lenbachplatz 3.
- Cigars, imported.** *Ferd. Groß*, Purveyor to the Court, established 1822, Residenzstr. 12, opposite to the Royal Theatres; Teleph. 315.
- Church Embroidery.** *Bayerischer Hausindustrie-Verband vorm M. Jörres*, Kaufingerstr. 25.
- Confectionery.** *W. Zimmermann succ.*, Residenzstr. 18 and Marienplatz 18.
- Corset-House.** *Elisabeth Simon*, Karlsplatz 17, Theatinerstr. 7 (Arco-Palais), Theresienstr. 34.
- Cristal and Glass.** *Franz Steigerwald's Nephew*, Purveyor to the Royal Bav. Court, Briennerstr. 3. Baccarat, Val St. Lambert, as German, Bohemian, English and American Crystal-Glass.
- Embroideries antique.** *L. Bernheimer*, by Royal Appointment, Lenbachplatz 3.
- Engraver.** *Alb. Ludw. Daiser*, Maffeistr. 14 (Sieber-House).
- Engravings.** *G. Heß*, Briennerstr. 9, opposite the Wittelsbach Palace. Old prints and engravings, miniatures on vellum, illustrated books of the 15th—18th cent.
- Exhibition of Curiosities and Paintings by old and famous Masters.** *Julius Böhler*, Briennerstr. 12. Exhibition and Sale on week-days from 9 to 6.
- Fancy goods.** *Magasin modern*, Furnisher to the Royal Court, Theatinerstr. 30.
- Furniture.** *L. Bernheimer*, by Royal Appointment, Lenbachplatz 3. — *Otto Fritzsche*, Furnisher to the Royal Bav. Court. *Factory*: Georgenstr. 28; *Salesrooms*: Karlsplatz 3. — *Georg Hannmann*, Barerstr. 10.
- Furs.** *Bernh. Bauch*, Purveyor to the Royal Bavarian Court, Schäfflerstr. 3 4/5 and Briennerstr. 8.
- Gold and Silver Embroidered Articles.** *Adolf Rabel*, Dienerstr. 16, close to the Town-Hall.
- Hats for Gentlemen and Ladies.** *Albert Hack*, Karlsplatz 25, Grand Hotel Bellevue.
- Hosiers and Shirtmakers.** *Wagner C. & Co.*, Theatinerstr. 7.
- Imitation Jewellery.** *Adolf Rabel*, Dienerstraße 16, close to the Town-Hall, Spec.: Theater ornaments.
- Jewellers, Silversmiths and Goldsmiths.** *J. B. Haag*, by the Karlstor (Corner Shop), Workshop for Industrial Art Souvenirs of Munich. — *Chr. Vitzthum*, by Royal Appointment, Maffeistr. 1 (Börsenbazar).
- Knitted Goods.** *Wagner C. & Co.*, Theatinerstr. 7.
- Laces, Special-House for.** *Rosa Klauber*, Purveyor to the Royal Court, Theatinerstr. 35. Spec.: Real lace curtains, Ladies' elegant Underlinen.

- Laces, Special-House for (also for repairs of Laces).** *A. Kliegl & Sohn*, Purveyor to the Royal Bavarian Court, Maffeistr. 6.
- Ladies Linen goods and trousseaux (Saloon).** *A. Kummer*, Promenadeplatz 21/I, close to the Bavarian Hotel.
- Ladies' ready-made clothing.** *F. Auracher, Fa. M. Fuchs*, Dienerstraße 10.
- Linen (Gentlemen's).** *Wagner C. & Co.*, Theatinerstr. 7.
- Linen Embroidery.** *K. L. Meyer*, Löwengrube 25. Modern Handiwork.
- Linen goods and trousseaux.** *Leinenhaus Fraenkel*, Theatinerstraße 17, Hand-weaving. Table-linen and linen.
- Looden goods and Tourist's outfitting.** *Munich Loden Factory, Joh. Gg. Frey*, corner of the Maffeistr. and Windenmacherstr.
- Mountain and Hunting Boots.** *E. Rid & Son*. Purveyors to the Court (establ. 1873), Fürstenstr. 7. Telephone 4260. Shoemaking for sport and fashion.
- Old Curiosities.** *Böhler Julius*, Briennerstr. 12, antiques and old paintings.
- Out fits.** *Munich Loden Factory, Joh. Gg. Frey*, corner of the Maffei- and Windenmacherstr.
- Painting and Drawing Materials.** *Brugger Adrian*, Theatinerstr. 1.
- Perfumes and Toilet Requisites.** *Parfumerie Umfahrer & Schraud*, Purveyor to the Royal Court, Theatinerstr. 7 (Arco Palace).
- Pharmacy.** *English Chemist*, Theatinerstr. 45 corner of the Perusastrasse. Close to the Royal Residence and the Royal Theatres. English and American Prescriptions accurately made up. Specialities from foreign countries kept in stock.
- Picture Sale Rooms.** *E. A. Fleischmann's Art Gallery*, by Royal Appointment, Maximilianstr. 1. — *D. Heinemann*, Lenbachplatz 5 and 6. — *Brakl's Kunsthaus*, Beethovenplatz 1. — "*Der Neue Kunstsalon*" (the New Art Salon), *Max Dietzel*, Maximiliansplatz 12a. — *H. L. Neumann Succ. (A. Demeter)*, Sophienstr. 1/0 in the court; near the Crystal Palace.
- Porcelain Goods.** *Franz Steigerwald's Nephew*, Purveyor to the Royal Bavarian Court, Briennerstr. 3. Royal Meissen, Royal Berlin, Copenhagen, as first-class creations of Bavarian, French and English Factories.
- Porcelain Manufactory (Royal Bavarian) Nymphenburg.** Founded 1747. Sale Room: Principal depot: Munich, Odeonsplatz 1; also in the factory at Nymphenburg.
- Postcard Central-Depot.** *Joseph Pems*, Ledererstr. 3, next to the Royal Brewery. Telephone 23380. Speciality: Souvenirs of Munich.
- Printsellers (see also Booksellers).** *Ackermann Succ. (Karl Schüler)*, Maximilianstr. 2. Photos from the Pinakotheks, engravings, etchings etc. Copies of Lenbach, Kaulbach, Stuck etc. — *Brakl's Kunsthaus*, Beethovenplatz 1 (Trams 12 and 17). — *E. A. Fleischmann's Art Gallery*, by Royal Appointment, Maximilianstr. 1. — *D. Heinemann*, Lenbachplatz 5/6. — "*Der Neue Kunstsalon*" (the New Art Salon), *Max Dietzel*,

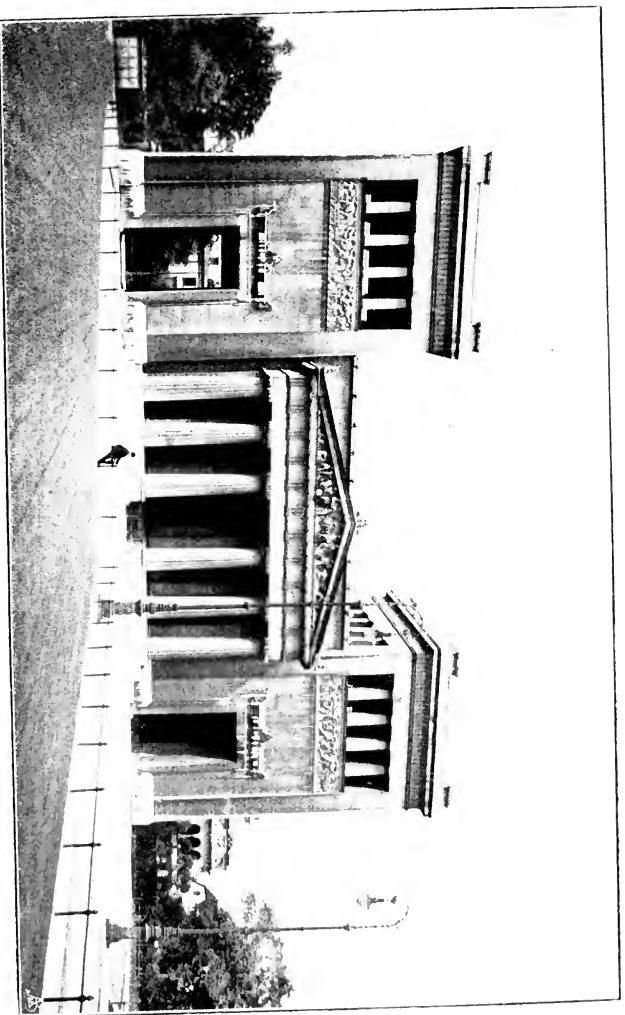
- Maximiliansplatz 12a. — *Ulrich Putze Succ. H. Goltz*, 8, Briennerstraße, by the Café Luitpold. All Munich galleries, fine graphic art. — *Rosenthal Jacques*, Briennerstr. 47. Fine Illuminated Manuscripts, Incunabula etc. — *Otto Schmidt-Bertsch Ltd.*, Ludwigstr. 26. Permanent Art Exhibition. — *Werner L.*, Maximiliansplatz 13. Spec.: Books and Photos for Architecture and Industrial Art.
- Reading-Institution.** *Otto Schmidt-Bertsch Ltd.*, Schellingstr. 9, entrance Amalienstr.
- Robes.** *Munich Showrooms of latest Fashions. Sophie Oeldenger*, Amalienstr. 35. Exquisite Dressmaking for Ladies.
- Schoes and Boots.** *Eduard Hohenauer*, Maffeistr. 1. Shop for elegant and solid boots and schoes.
- Second Hand Book and Print Sellers** (see also Booksellers). — *Werner L.*, Maximiliansplatz 13. Speciality: Architecture and Industrial Art.
- Silver Goods.** *Ed. Wollenweber*, Workman in Silver by the Royal Court, Theatinerstr. 36.
- Sportmen's Requisites.** *Wagner C. & Co.*, Theatinerstr. 7.
- Stationers.** *Adrian Brugger*, Theatinerstr. 1.
- Stationery and Leather Goods.** *L. Schreibmayr*, Theatinerstr. 18, next to the Feldherrnhalle.
- Stockings and Knitted Goods.** *Wagner & Co.*, Theatinerstr. 7.
- Tapestry Manufacture, Munich, Ltd.** On Sale and for Exhibition: Barerstr. 12, 9—7 o'clock p. m.
- Tea, Coffee and Chocolate.** *Ostermaier*, Promenadeplatz 12, opposite the Bavarian Hotel.
- Toys and Souvenirs.** *W. Schmidt*, Neuhauserstr. 20.
- Toys, Special House for.** *F. Spreiser*, Frauenplatz 10, Shop Entrance: Sporerstraße. Illustrated Catalogue gratis.
- Travelling Requisites and Leather Wares.** *Marstaller B.*, Purveyor to the Court, Pfandhausstr. 3, corner of the Maximiliansplatz next the Bavarian Tourist Office. *Factory and Store: Löwengrube 20*, opposite the Cathedral. — *Plaschke Jos.*, Briennerstrasse 8, close to the Café Luitpold.
- Umbrellas and Sticks.** *Fensterer J. B.* By Royal Appointment. Theatinerstr. 44. Entrance in the Perusastr.
- Underlinen-Outfits.** *Bierbrauer & Oberley*, Residenzstr. 24, opposite the Royal Residence; Tel. 3659. Special House for Ladies' and Children's elegant Underlinen; Brides' Troussaux.
- Watches.** *J. C. Schweizer*, Odeonsplatz 14. Agent for Patek, Philippe. & Co., Geneva and Lange & Sons, Glashütte.
- Wine Merchants.** *Weinhaus Eckel*, Burgstr. 17.
- Wool (Articles of).** *C. Wagner & Co.*, Theatinerstr. 7.
- Württemberg. Metallwarenfabrik Geislingen-Steige.** (*Factory for Metal Ware.*) Exhibition: Weinstr. 8.



L'Eglise St. Boniface.

St. Bonifaziuskirche.

The Church of St. Boniface.



Les Propylées.

Propyläen am Königsplatz.

The Propylæa.

Munich.

The capital of the Kingdom of Bavaria, the third largest city in Germany (610 000 inhabitants), is situated on the banks of the Isar, on an extensive plateau, 1703 ft. above the sea, and presents a very picturesque sight, especially from the charming walks that lead from the "**Gasteiganlagen**" (p. 52) high above the Isar to the suburbs of Au and *Giesing*, and also from the terrace by the **Peace Monument** (p. 50).

The long *Chain of the Alps* may best be seen in all its splendour, in clear weather, from the south-west of the town, especially from the road that leads from the **Bavaria** (p. 63) on the Theresienhöhe to Untersending.

Round the Town. To the north of the *Hauptbahnhof* (*Railway Station*) an imposing building begun by Bürklein in 1847, recently very much enlarged, is the "*Verkehrsministerium*"; to the east of the Terminus we see behind the great Warehouse of *Hermann Tietz* the *Building of Justice*, between the Prielmayerstraße and the Elisenstraße. From here the *Luisenstraße* to the left of the **Bahnhofplatz**, and then the semicircular *Sophienstraße* (on the right the pretty *Teuton Fountain*), lead to the former *Botanical Gardens* (now in *Nymphenburg* p. 68) and to

The Glaspalast (Crystal Palace), an edifice entirely of glass (78,000 panes) and iron (1340 tons), 765 ft. long, with a nave 75 ft. high, an area of about 3 acres, and 188 columns for the gallery and roof. It was completed in 8 months in 1854, after the plans of August von Voit. Since 1889 the Society of Artists has held its *Annual Exhibition* here. This exhibition also includes works of art of other nations. — Northwards through the *Arcisstraße* to the *Karlstraße*, here on the left to

The Church of St. Boniface, called the *Basilica*, one of the finest churches in Munich, begun for King Ludwig I. in 1835 (on the occasion of His Majesty's silver-wedding) and completed in 1850 by *Ziebland*. The architect had been sent by the king to Rome in order to design for St. Boniface, the apostle to the Germans, an edifice in the style of the *oldest Christian churches*, such as had been revived in the re-building of the church dedicated to Paul, the apostle of the world, and preserved till 1823. The exterior is of brick without stucco. The simple decorations are in the Romanesque style and the *portico* with its 8 columns is after the model of the ancient basilicas at Rome. The *interior* is striking and imposing. The mighty hall is divided by 4 rows of columns into a nave and 4 aisles, the semicircular apse terminating the former without any transepts. The 64 columns which are 22¾ ft. high, have monolith shafts of granite, and Romanesque marble capitals sculptured in rich variety, the or-

naments of which have reference to the Last Supper. The nave is 85 ft. high and lighted from above by side-windows. The aisles are only 46 ft. high, and the walls are covered with marble stucco-work. The beams and rafters of the *roof*, left free after the model of the ancient Christian basilicas, are painted brown and gilded. Above them may be seen the azure blue coloured roof studded with golden stars.

In the 1 Chapel to the right (near the side-entrance) is the *Tomb of King Ludwig I.* (died 1868). A plain sarcophagus contains his remains. In the vault is also the body of his consort Theresa. The artistic decoration of the church (frescoes on a gold ground), was executed by *Heinrich von Hess*, and his pupils, Schraudolph, Koch etc. In the apse the style of the basilica is strictly followed, but the numerous side paintings approach the modern taste. *In the apse*; — Christ in the Gloria on His Throne; beside him Mary and John. Below, the Propagators of Christianity in Bavaria, St. Boniface in the middle. To the right: Saints Benedict, Kilian of Franconia, Corbinian of Freising and

Magnus of Füssen. To the left, Rupert of Salzburg, Emeran of Ratisbon and Willibald of Eichstädt. The spandrels of the arches contain the medallion-frescoes of 34 popes from Julius III. (1550) to Gregory XVI. (1831) after authentic portraits. The large paintings above them and the smaller ones between them, grey in grey, are from the historical data of J. von Döllinger concerning the life of St. Boniface, and were partly executed by *Heinr. von Hess* after his own designs. The 36 paintings on the upper walls of the nave, representing the spread of Christianity in Germany, were, on the other hand, painted by his assistants, partly after his compositions and partly their own.

Westwards the **Karlstraße** leads into the *Luisenstraße*. In the latter (Luisenstraße 33) stands the late artist *v. Lenbach's* villa (Admission to the **Lenbach Museum** see "General Notes").

In the splendid Renaissance Rooms of the Studio amongst others

a large number of portraits left by the master.

The **Briennerstraße** leads westwards to the *Stiglismayerplatz* with the *Löwenbräukeller* and then on to **Nymphenburg** (p. 67), eastwards through the *Propylaea* direct to the **Königsplatz**, which is adorned with three magnificent edifices executed by order of King Ludwig I.:

1. **The Propylaea**, a building of Untersberg marble in Graeco-Doric style, and of historical importance on account of the connection of the House of Wittelsbach with Liberated Greece, were erected after the designs of *Leo von Klenze* from 1846—60.

The gate-way of Dipylon at Athens, the gate-way of Messene which is still standing, and several antique paintings served as models. The middle building has 28 high columns, 6 Doric on the east and west sides, and 4 sets of 4 Ionic ones within. Above, outside at each end, is a Doric frieze, and in the pediment are two groups of figures in Carrara marble from sketches by *Schwanthaler* executed by his pupils. In the western pediment: Hellas between two Goddesses of Victory, on the

left Victories by Land, on the right Victories by Sea. In the eastern pediment: King Otto of Greece to whom homage is paid by the Church, Science-Art, Commerce, Handicraft and Agriculture. By the sides of the middle building stand two mighty towers in Ancient Greek style. The towers and middle building have broad gateways; in the interior of the porch, painted with polychromatic colours, are smaller plastic works along with the names of the most important advocates of Greek freedom.

2. **The Glyptothek** (i. e. Collection of Sculptures). Ludwig I. had visited Italy as Crown Prince in 1804 immediately after the declaration of his coming of age. There, when only 19, he determined to form a collection of *original works of antique sculpture* at his own expense. In those days of political excitement he succeeded in a comparatively short time by his artistic taste and commercial talents, in winning (not without great difficulties) for his northern home one of the most important collections of antique sculptures. For the worthy reception of the numerous treasures thus won, the building of the Glyptothek after the plans of *Leo v. Klenze* was already decided upon in 1816. The aim of these plans was to *unite the beauty of Greek architectural form with the practical and efficient construction of Roman style*.

The magnificent rooms of the *interior* were therefore vaulted in a semicircle, the ceilings richly decorated with coffers and raised stucco-work, partly on a coloured and partly on a gold ground. The floors were inlaid with the most varied kinds of marble in ever changing patterns, while the *exterior* was built in the pure Ionic style. Outside in the *niches* are 18 marble statues (those at the front from right to left are the ancient inventors and promoters of the art of sculpture: Daedalus, Prometheus, the Emperor

Hadrian, Pericles, Phidias, Vulcan; left side: Sculptors of the Renaissance Period: Ghiberti, Donatello, Peter Vischer, Michael Angelo, Cellini, Giovanni da Bologna; right side: Modern Sculptors: Canova, Thorwaldsen, Rauch, Tenerani, Gibson, Schwanthaler). The middle of the marble front is a rich *Ionic Portico* with a high perron. The *pediment* above is adorned with a plastic group: Minerva as patroness of the potters, sculptors, moulders, statue-painters, bronze-founders, stone and wood-carvers, from designs by *Wagner*.

The **Collection of Sculptures** is arranged *historically*. (Admission see "General Notes".) Through the vestibule:

From the entrance straight

I. The **Assyrian Hall**. It contains on the walls **Reliefs** (alabaster slabs), which were excavated in 1843 in the environs of Niniveh, the ancient capital of the Assyrian Empire, and come from the Palace of Sardanapalus III. (884—860 B. C.): Winged and bearded genii in priests' robes, with horned tiaras or sparrow-hawks' feathers (and offerings), strong muscles, hawks' beaks and stiff ringlets. They were painted and served as tapestry decorations on the palace walls. — Back into the vestibule and to the right:

II. The **Egyptian Hall** contains canopes (figured vessels for preserving the intestines of the dead), statues of priests, sphinxes, tombs with reliefs, statues of gods: 25. Horus, the sun-god; 29. Iis; 44. Osiris; r. 36. Min; 42. Hindoo Brahma; 43. Head of the Hindoo Buddha.

III. **Hall of the Incunabula**, i. e. the most ancient Greek sculptures. Imitations. Ancient Etruscan works. (*Entrance wall*) 46. Head of a Greek warrior, 6th century B. C.; 47. **Apollo*

of Tenea, 6th century B. C., the most valuable specimen of the beginnings of Greek art; 60. (*on the right*) Ancient Etruscan base of a candelabrum with reliefs; 67—73. *Valuable fragments of large bronze reliefs (found near Perugia).

IV. **Aeginetan Hall**, with groups from the *pediments* of a Temple of *Aphaia* in *Aegina*, of the period immediately succeeding the Persian Wars (480 B. C.). (The reconstruction of the two façades on a scale of 1:5 forms a graphic picture.) The group on the right contains about half of the figures of the *east pediment*: Combat of Hercules and his comrade, the Aeginetan Telamon with Laomedon before Troy (84. Hercules; 85. *Dying Trojan; 86. Laomedon; 87. *Fallen Warrior; 88. Youthful Helper). — The group on the left contains all the figures of the *west pediment*: Combat of Ajax (descendant of the Aeginetan Æacides) around the body of Achilles (75. Wounded Trojan [Patroclus]; 76. Ajax; 77. Teucer [archer and half-brother of Ajax]; 81.

Archer; 74. Athene; 80. Hector). Both groups show that the plastic art of the Greeks was even at that period not far removed from the full freedom of its development. Notwithstanding manifold defects (the stereotype smile, stiff *mouvement*, and want of freedom in the arrangement of garments) all the figures display a wonderful perfection of form which could only be the result of a close observation of nature. They were restored by Thorwaldsen (in an incomparable manner). The Aeginetan sculptures are reckoned among the finest art treasures in Munich.

V. **Hall of Apollo**, with Greek sculptures and Roman imitations of them. *Right entrance wall*: 206. Greek Votive Relief, about 300 B. C.; *right wall*: 203. *Vase from Rhodes with Nereids, bearing the arms of Achilles 204. **Young Female Head*, Greek of the best Attic period (the purest ideal style, one of the finest works in the Glyptothek). *Left exit wall*: 214. Artemis (Diana) after a Greek original. *Left wall*: 211. **Apollo Citharaedus*, in his cloak with his lyre, after an Attic work of the best art period.

VI. **Hall of Bacchus**, with Greek sculptures (4 century) and Roman imitations. In the middle: 218. **The Barberini Faun* (Sleeping Satyr), found in the moat of the Castle of Sant' Angelo at Rome, a Greek work, about 300 B. C. (The wild life of the satyr excited by wine and exposed in a drunken sleep, is here represented in the fullest "poetry of realism", such as was seldom attained by the ancients). *Left wall*: 222. Head of a young centaur; 239. **Frieze Relief with the Nuptials of Neptune and Amphitrite*, attended by Nereids; an excellent creation from an altar of Neptune erected in Rome about 35 B. C. *Left entrance wall*: 219. **Eirene and Plutus*, an excellent Greek work of the beginning of the period of the Roman Empire, probably after a bronze original by Cephisodotus, father of Praxiteles, 373. B. C. *Right wall*: 231. Dionysos.

VII. **Hall of the Children of Niobe**. *Left wall*: 252. *High relief of Medusa (the petrified beauty), Greek. *In the middle*: 269. **Dying Child of Niobe* (excellent Græco-Roman copy of the celebrated Greek original; the harmony of the lines is best displayed on looking up from below). 270. **So-called Ilioneus* one of the noblest relics of Greek art,

probably of the time of Praxiteles (about 350 B. C.); formerly thought to be Ilioneus, the outside figure of the Niobe group, but probably Troilus, son of Priam, who being threatened with death by Achilles begs for mercy (most advantageously seen from the left side).

VIII.—X. **Festival Halls and Vestibule with *Frescoes by Cornelius**. VIII. **Hall of the Gods**: Representations from Hesiod's Theogony. 209. **Attic Cinerary Urn*, with a relief representing the family of the warrior Onesimos (of the best Greek period, about 400 B. C.). IX. **Small Vestibule**: Creation of Man by Prometheus. Busts and Head. X. **Hall of the Trojans**. Ceiling: Nuptials of Peleus and Thetis; *Nuptials of Menelaus with Helen; *Abduction of Helen, Sacrifice of Iphigenia; *Menelaus attacks Paris on the ground; Hector's Farewell of Andromache; Achilles concedes Hector's body to the kneeling Priam. — *On the wall above the entrance*: Wrath of Achilles. *Left wall*: *Contest for the Body of Patroclus; *Exit Wall*. *Fall of Troy. The *compositions*, which in invention and drawing are as grand as they are powerful in expression and energetic characterisation (even to harshness), are one and all by *Cornelius*, the execution being partly by Schlottbauer, Neureuther, General von Heideck, Zimmermann etc. — *Cornelius* did not take the plastic works of the Greeks as his models, but his own artistic imagination aided by the works of the poets. Even his colours are not those of the classical art of painting, but they bear the characteristics of monumental art. A few *modern* sculptures: 489a. *Wrbu*: Diana and the doe; 502. *Storch*: Portrait of a child; 503. *Fr. Christ*: Seduction; 504—6. *Stuck*: Amazon, Athlete, Centaur; 490. *Hahn*: Eve; 491a. *C. Meunier*: Puddlers; 496. *Oppler*: Study of a head; 512. *Dasio*: Dancer.

XI. **Hall of the Heroes**. Roman sculptures after Greek originals. *Left entrance wall*: 294. Aesculapius; 295. Statue of a hero or god (probably Zeus). *Back Wall*: 298. Alexander the Great. 302. *Athlete (after an original by Myron). *Left exit wall*: 304. Diomedes; *Middle*: 287. Statue of Hermes binding on his sandals, marble copy after the bronze original by Lysippus.

XII. **Hall of the Romans**. Chiefly Roman busts; *Left entrance wall*: 309. Bust of a Roman (excellent specimen of portrait of the transition period of

Greek art to Roman naturalism). *Left wall*: (1. division) 317. (5th bust) *Augustus (delicate, animated, and cleverly executed); 319. Marius; (2. division) 332. (bust on pedestal) Portrait from the times of the Antonines; Below (*middle of left wall*) 345. *Sarcophagus with the Children of Niobe (Roman); above, 348. Frieze in relief, Victories Sacrificing (Roman imitation of a Greek original of the best period). On the right below the 1 window: 413. *Bust of a Roman; *right exit wall*: 375. Emperor Lucius Verus.

XIII. Hall of Coloured Sculptures.

Left wall: 456. Greek Votive Relief (delicate), 457. *Greek Head of an Athlete in bronze (School of Polyclethus); *right wall*: 465. Roman Head (black basalt); 444. (1. niche) Draped female statue (excellent bronze cast).

XIV. Hall of Modern Masters.

Left wall: 485. *Schadow*, Sandal Binder

487. *Thorwaldsen*, Ludwig I of Bavaria as Crown Prince; 488. *Canova*, Paris; 480. *Schadow*, Vittoria Caldoni; 489. *Eberhardt*, Cupid and Muse; 498. *Hahn*, Female Head, *Exit-wall*: 490. *Hahn*, Eva, bronze figure; 493. *Hirth*, Arethusa; 497. *Taschner*, Parsifal; 500. *Roth*, Faun; 499. *Bermann*, Lenbach: *wall by the window*: 476. *Flossmann*, A Mother; 477. *Dannecker*, Frederick the Victorious of the Palatinate; 495. *Rauch*, Admiral Tromp; 475. *Schadow*, Ifland the Actor; 471. *Tieck*, Frederick Barbarossa; 481. *Busch*, Catherine II, Empress of Russia; *right entrance wall*: 482. *Tenerari*, Vesta; 483. **Thorwaldsen*, Statue of Adonis (a voucher for Thorwaldsen's title of "posthumous Greek"); 508. *Hildebrand*, Female Bust, of rare beauty. *In the middle*: 469. *Carlés*, Abel; 470. *Rüman*, Duchess Ludovica of Bavaria, 1893. 513. *Zügel*, Ice bears.

3. Opposite stands the Art Exhibition Building.

This fine building was erected from 1838 to 1848 by *Ziebland* in the Corinthian style (as the third classic style after the Doric of the Propylaea and the Roman of the Glyptothek). 22 steps lead up to a Corinthian vestibule with 8 columns. In order to get the light from above, all side-windows were avoided, the walls being jointed only by pilasters. The *pediment* contains a *marble group by *Schwanthaler*. In the centre Bavaria is distributing wreaths in front of the lion's thrones; on the right the architect, the historical painter, the genre-painter, and the painter on porcelain and glass; on the left, the sculptor (with King Ludwig's bust on a car), the founder in brass, and the coiner; the pediment is surmounted by the phoenix of art.

The "**Secession**" holds its Exhibitions here. (Times of Admission see "General Notes".) At the same time the Secession Gallery is open; it contains important work by contemporary artists, for instance: *L. Corinth*, *H. v. Habermann*, *L. Herterich*, *A. v. Keller*, *A. Langhammer* †, *H. Pleuer*, *O. Reiniger*, *Leo Samberger*, *Fritz v. Uhde*, *W. Volz* † and others.

The *Briennerstraße* leads again eastwards to

The **Karolinenplatz**. The *bronze Obelisk* (105 ft. high), in the centre, was erected by King Ludwig I. in 1833 to the memory of the 30,000 Bavarian soldiers who fell in the Russian campaign of 1812. To the right of the square (No. 3) is

The **House of Baron Lotzbeck**, with a separate building on the right for a **Collection of Paintings and Sculptures** (Admission see "General Notes").

It contains some good pictures by *August Riedel* (I. 11. *Sakuntala*; III. 60. *Medea Ary Scheffer* (I. 16. *Faust and Gretchen in the Garden*; 17. *Faust on Walpurgis Night*); *Rottmann* (II. 37. *Near Salzburg*; 38. *Near Perugia*); *Alb.*; *Adam* (35. *Boar Hunt* 38. *The Hunt*); *Heinr. Bürckel* (II. 41. *Village Smithy*; 49. *Alpine Farm*), and a few sculptures executed under *Thorwaldsen's* direction; *Mathiae*: *Venus* (No. 2); *Holbeck*: *Morning, Evening, Venus, Mars, Vulcan, Sleeping Girl* (No. 28); *Troschel* (7—10): *Death of Adonis, Zethus and Amphiion, Perseus and Andromeda, Bellerophon and Pegasus; Tenerani, Flora; Hoyer, Psyche; Halbig, Bust of Ludwig I.*

Northwards along the broad and open **Barerstraße**; here on the left, No. 21, are the premises of the **Künstlerinnen-Verein** (Association of Lady Artists), with the Clubhouse standing far back in the garden. Besides the fine club-room it contains a reading-room and library and also nine large studios for the *Ladies Academy* of the "Künstlerinnen-Verein". Then on the left (**Barerstraße** 27) is

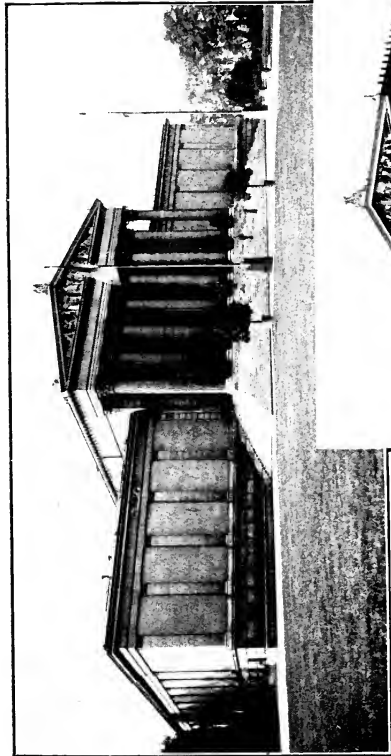
The Old Pinakothek, a collection of paintings of celebrated old masters from the 14th to the 18th centuries (Admission see "General Notes"; Catalogue by Prof. Reber 1 Mk.; illustrated 15 Mks.).

When in 1821 the Bavarian collection of paintings numbered 7500 in consequence of the addition of the pictures from the galleries at Zweibrücken, Mannheim and Düsseldorf, and from the suppressed monasteries, King Maximilian I. decided to have a special building erected by the architect *Klenze* for a collection to be carefully chosen from this motley. As the amount necessary for this elaborate plan was not granted by the Chambers, and as King Maximilian I. had died in 1825, the new King Ludwig I. advanced $\frac{1}{2}$ million of florins out of his own pocket, in order to complete the building in a manner worthy of the object. This building was then put up from 1826—36 after *Klenze's* plans in the "*Late Renaissance Palace Style*". The building forms a parallelogram 410 ft. long, 88 ft. broad and high, with short wings at the ends, large rounded windows in the principal storey towards the south framed in with Ionic half-columns, and with 24 statues of celebrated artists on the roof by *Schwanthaler*. The entrance is at the east side. One enters a large vestibule with marble columns (sticks and umbrellas must be left on the right) and ascends by a magnificent staircase (first flight double) to the **Principal Storey**.

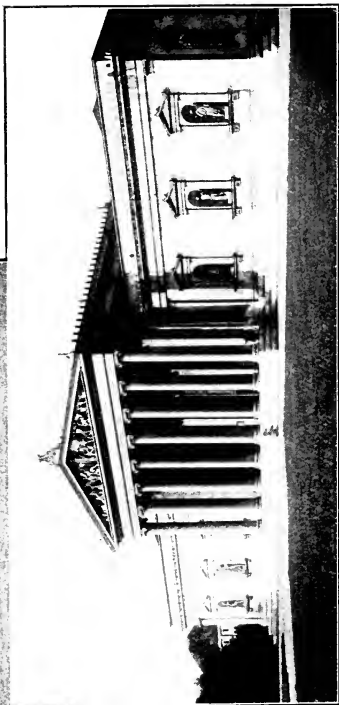
On the staircase the six life-sized oil-paintings of the **Founders** of the collection:

Left 1. *Elector Maximilian I.*, 1597—1651, founder of the gallery in the Royal Palace which was built by him.
2. *Elector Charles Theodore*, 1777—99, principal founder of the gallery at

Mannheim (with excellent Dutch paintings). Right, 3. *Elector John William of the Palatinate*, 1690—1716, founder of the celebrated Düsseldorf Gallery (with 40 of Rubens' best works, 29 by Van Dyck,



Ausstellungsgebäude.



Am Königsplatz.

Glyptothek.



La Pinacothèque ancienne.

Alte Pinakothek.

The Old Pinakothek.

6 by Rembrandt, 3 of Snijders' finest, and numerous Italian paintings.) 4. *Electo Maximilian Emanuel*, 1670—1726, founder of the gallery at Schleissheim in 1684. Opposite the Gallery Entrance: 5. *Electo Maximilian Joseph*, who in 1806 became king of Bavaria as *Maximilian I.* Through him the collection of paintings at Zweibrücken came to Munich. 6. *King Ludwig I.*, 1825—1868, who raised the collection to its present importance by purchasing the Old Dutch Collection (220 pictures) of Boisseree Brothers, which was of the greatest consequence for the history of Old German and Old Dutch Art, later by his acquisition of the

works of the Upper German School contained in the Wallerstein Collection, and finally by his completion of the Italian collection. By his influence at the second occupation of Paris 200,000 Frs. of the French indemnity were set aside for the purchase of paintings by Francia, Perugino, Titian, and Fra Bartolomeo and Murillo. First as crown prince, and then as king, he acquired some fine treasures of Italian Art, master-pieces of Botticelli, Ghirlandajo, Filippino Lippi, Perugino and Raphael (Madonna Tempi, Madonna della Tenda). All these pictures were paid for out of the king's private fortune, and handed over to the Pinakothek as family property in trust.

Left of the Entrance to the Corridor with the

Loggia of Cornelius, which stretch along the whole south-side, representing in 25 sections in the vaulted sky-lights and cupolas of the ceiling, the *Historical Development of Painting*. Cornelius only made small pencil sketches for it, the frescoes being executed by Clemens Zimmermann with his assistants. I—XIII are devoted to Italian Art, Loggia 13 to Raphael; to this Loggia the representatives of Old German, Dutch and French Art are approaching from the end of the corridor. The artistic finish of the arabesques is very choice.

From the lobby we come to the

Section for the early German and Flemish Paintings. 1350—1550. Contained in the Rooms I, II and III and in the Cabinets I—V.

The Munich Pinakothek excels all other galleries in the completeness of its paintings representing the *first stage of development of the Old German Schools*. Through the Boisseree collection acquired by Ludwig I., the foundation of which was laid under the direction of Frederick Schlegel at Cologne in 1804 (where the art treasures that were disorged from the churches and monasteries offered rich material) have become known especially the *Lower Rhenish masters of the middle of the 14th century, the Cologne painters* of that time, whose pictures belong to the best that period was able to produce. The human body is still a secret, but the life of the soul and religious feeling are all the more warmly revealed in the eyes, in the bearing and in the gestures. The representative of this School is *Master William of Cologne*. In the second half of the 15 century a complete revolution took place in the German schools of painting by the influence of the *Flemish painters and their technique*

in oils. As the names of the (Cologne) masters of this new epoch are unknown, they are called from their *principal works*, e. g. *Master of the Liversberg Passion*, of *Bartholomew's Altar*, of the *Altar of the Holy Family*, of the *Death of the Virgin*. — The *Flemish School of the 15 cent.* had found in the new oil *technique* the means of giving worthy expression to the newly awakened love and careful observation of external nature. The new development began with the Flemish Brothers Van Eyck in 1410; side by side with the Eyck School flourished that of *Rogier van der Weyden* (born 1426) in Brabant (the figures received more animated *mouvement*, passion and individual excitement); *Dirk Bouts* (died 1475) rendered himself prominent as one of the warmest colourists of the school. *Hans Memling* rivals him in his taste for beauty, fervour, and quiet cheerfulness. At the beginning of the 16 cent. *Lucas van Leyden* (d. 1533), *Quentin Massys* (d. 1530), *Gerard David* (d. 1523), and *Jan Gossaert*, surnamed

Mabuse (d. 1541) confirmed the high reputation of the Flemish School.

The most important Upper German Schools of this period are the Swabian and Franconian. In the **Swabian School**, *Martin Schongauer* (d. 1488) is distinguished for naturalness, tenderness and beauty; *Barthol. Zeitblom* (d. 1517) for simplicity and genuineness, harmonious and clear colouring; *Martin Schaffner* (d. 1535), for warmth, grace, and free composition; *Bernhard Strigel* (d. 1528) for the excellent colour treatment of his portraits; *Hans Holbein the Elder* (father of the celebrated Holbein, d. 1524) already manifests in his Sebastian's Altar (209—11) the transition to the Renaissance forms by "grandeur of conception, simplicity and purity of drawing, and clear breadth of artistic representation". *Hans Burgkmair* (d. 1531) displays Italian influence in architecture and landscape. By *Hans Holbein the Younger*, the greatest painter next to Dürer, the Pinakothek only possesses two small portraits. — In the **Franconian School**, which had its centre in the industrial town of Nuremberg, *Michael Wohlgemuth* (d. 1519), was the first important painter; his figures are angular and harsh, his treatment coarse, but his colouring is powerful and harmonious. *Albrecht Dürer* (1471—1528), "the most thorough German artist of those and of all times" is excellently represented in the Pinakothek. He had also the most character, the deepest thoughts and the richest imagination. *Albrecht Altdorfer* (d. 1538) developed under Dürer's influence, and became the father of independent landscape-painting, in accord with his warm natural feelings and his romantic and poetical disposition. *Matthias Grünewald* (d. 1530) was nicknamed the "German Correggio" on account of his striking light effects. *Lucas Cranach* (Lucas Müller from the Franconian Kronach, d. 1553) founder of the Saxon School, took a more popular course in his naive and natural representations.

Antechamber. *First side wall opposite entrance:* 298. *M. Pacher*, Altar of the Fathers of the Church Gregory, Augustus, Ambros, Hieronymus (Principal work of the great Tyrolean master) 298, a. b. *ditto*. Scenes from the Legend of Saint Wolfgang. *Second side wall:* 214—217. *M. Schaffner*, The High Altar of Wettenhausen (Front and rear

sides: 8 representations, 2 of which are in wood-plastig). *Exit wall:* 209—11. *Holbein the elder*, the Sebastians Altar: Martyrdom of St. Sebastian, St. Barbara, St. Elizabeth.

I. Room. *Entrance wall:* 107—111. *Dierick Bouts*, Offering of the 3 kings; The Baptist in the Ravine; St. Christopher; Melchisedek; Mannaese: 115. *Hans Memling*, John the Baptist. *L. W.*: 156 *J. Gossaert*, Gold rain of the Danaë. *Exit wall:* 116. *H. Memling*, The 7 joys of Mary; 133. *B. v. Orley*, Picture of Jehan Carondelet, Chancellor from Flanders. **II. Room.** *Left entrance wall:* 48, 50. *Cologne Masters of Bartholomew*, Saints. *Right entrance wall:* 55—57. *Joos van Cleve* *The Virgin's Death (55) and Saints. *Left wall:* 100—103. **Rogier van der Weyden*, St. Luke Drawing the Virgin; Adoration of the Magi; Annunciation; Presentation in the Temple; 118. *Gerard David*, Adoration of the Magi. — Through the Antechamber and Room III back to **I. Cabinet.** *Opposite the entrance* I *Alleged*, *Master Wilhelm of Cologne* St. Veronica, 28. *Master of the Lyversberg Passion*. *The Assumption. *Right wall:* 27. same, *The Visitation. **II. Cabinet.** *Entrance wall:* 1315. *François Clouet*, Claudia of Lorraine; *R. W.* 146. *Herri met de Bles*, Offering of the kings. *Exit wall:* 148. 149. *L. v. Leiden*, Virgin and Child; Annunciation; 1470. *French of 1520* Denise Fournier. — Back to the **III. Room.** *Right entrance wall:* Above, **Hans Holbein the elder:* 196. Christ's Passion; under: 222 a—e. *Burgkmair*, John's Altar (middle picture a. John at Patmos). *L. Entrance:* 193—195. *Holbein the elder*, Christ's Sorrows; *R. W.* 244. *A. Dürer*, Lucretia's suicide; 248, 247. *ditto* John the Evangelist and Peter the Apostle; Apostle Paul and St. Mark. *R. Exit wall:* 240—242. *ditto*. The Paumgartner Altar (Birth of Christ; l. and r. a Paumgartner knight; chief work of Dürer's first period). *L. Exit wall:* 238. *ditto*, Christ's Lamentations. *L. W.*: 188, 189. *B. Strigel*, Rehlingen Family; 231. *Michael Wohlgemuth*, Crucifixion. 281. *Matthias Grünewald*, St. Mauritius converted by St. Erasmus. 271 *Lucas Cranach*, Lucretia's suicide. — Through the II. Cabinet to the **III. Cabinet.** *Entrance wall:* *Albrecht Dürer*, 239. *Own Portrait in his 28th year; 236. *ditto*, Portrait of Oswald Krell. 249. *ditto* Jacob Fugger. *Exit wall:* *ditto*, *Hans Dürer*. **IV. Cabinet.** *Entrance wall:* 174. *Martin Schongauer*, Birth of Christ. 212. *Hans Holbein the younger*, Derich Born,

small round picture; 213. *ditto*. Sir Bryan Tuke, Henry VIII of England's Custodian of Crown jewels; 1490. *ditto*. Portrait of Derick Berck, German merchant in London; 272. *Lucas Cranach*, Madonna; *exit wall*: 1457 *Lucas Cranach the elder*, the Crucifixion of Christ. **V. Cabinet.** *Entrance wall*: 293. *Altdorfer*,

Landscape (one of the earliest independent landscapes of the German school); 290. *ditto*. Alexander's victory of Darius near Arbela; 291. *ditto*. Madonna surrounded by musical angels; 288. *ditto*. Beech-forest with St. George. Back to II. Cabinet, then to the right through III. Room to IV. Room.

The Paintings of the Dutch Masters of the 17th century are in Room IV and in Cabinets VI—XI and XXIII.

After Holland had acquired its independence in hard struggles, and after the Reformation had brought it a form of worship without pictures, the art of painting developed there between 1600—1680 in complete natural contrast to the earlier ideals of art. Now was the time to elicit the picturesque side from the external world of sense, to devote the closest observation, an excellent *technique* in colouring, and the most arduous treatment of detail, to the free enjoyment of life by the people, to their fondness for license, to everyday occurrences even in the tavern and cottage, as well as to the comfortable home of the wealthy citizen, to costumes, portraits, landscapes, painting of animals, still-life, sea-pieces and flowers.

IV. Room. *Right entrance wall*: 547. **Jacob Ruysdael*, Northern Mountain Landscape. *Left entrance wall*: 647. (above) *Hondekoeter*, Turkey and Cock; 316. *Barthol. van der Helst*, Female Portrait. *Right wall*: 332. *Rembrandt*, The Sacrifice of Isaac; 592 (above) *Nicholas Berchem*, Laban Appointments the Fieldwork; 580. **Wynants*, Evening Landscape; 579. *same*, **Morning Landscape*; 324. **Rembrandt*, The Holy Family (a Dutch family scene in a joiner's shop. Figures taken from life and pervaded with light); *Right exit wall*: 338. 339. *Ferd. Bol*, The Artist Finck and his wife; *Above the exit*: 637. *Jan Weenix*, Dead Game. *Left wall*: 359. **Franz Hals*, Large Family Picture. — Back to III. Room and then to left through II. — **V. Cabinet to VI. Cabinet.** *Entrance wall*: 390. *Michael Sweerts*, The inn parlour. *Left wall*: 475. *Albert Cuyp*, Landscape. 622. (above) *J. de Heem*, Still Life; *Exit wall*: 545. *J. v. Ruysdael*, Forest Landscape. **VII. Cabinet.** *Entrance wall*: 548. *J. v. Ruysdael*, Forest scene with thunderstorm. *Exit wall*: 542. *S. v. Ruysdael*, Forest and river

scene; 551. *J. v. Ruysdael*, Encamping Family. **VIII. Cabinet.** *Entrance wall*: 330. **Rembrandt*, The Entombment; *same*; Portrait of himself; above, 588. *Jan Both*, Italian Autumn Landscape; 328. *Rembrandt*, The Ascension. *Left wall*: 326. *same*, **Descent from the Cross*; 405. *Gerard Dou*, Maid-servant and Mistress; no Nr. *Rembrandt*, David gives Goliath's head to Saul. 327. **Rembrandt*, Erection of the Cross; above, 587. *Jan Both*, Italian Landscape with captured Robbers. *Exit wall*: 329, 325. *Rembrandt*, The Resurrection (night piece); A Turk (a study); 331. *same*, **Adoration of the Shepherds* (exceedingly realistic). **IX. Cabinet.** *Entrance wall*: 345. *Rembrandt*, Jan Haaring. 373. *Adriaen van Ostade*, Merry Peasant Party; 426. *P. Janssens*, The Reader; 472. *Potter*, Cows, Sheep and Goats. *L. W.* 582. *Wynants*, Landscape with Hunters. *Exit wall*: 392. *Jan Steen*, The Lovesick one. 394. *G. Dou*, The Market Crier; 546. *Ruysdael*, Forest Landscape. **X. Cabinet.** *Entrance wall*: 652. *Jan van Huysum*, Fruit; 1488. ***Fr. Hals*, William Groes (from the Master's best time). 370. *A. van Ostade*, Tavern; *L. W.*: 371. *ditto*. Quarrelling Peasants; 388. *Gerard Ter-Borch*, The Tarrying of the Atlas Lady; 624. *J. de Heem*, Bouquet and Fruit; *Exit wall*: 389 a and b. (Catalogue 1586 and 1587). *G. Ter-Borch*, Picture of Man and Woman; 425. *G. Matsu*, The Cook; 506 and 507. *G. Wouwerman*, Battle near Nördlingen; The Plundering of a village. **XI. Cabinet.** *Entrance wall*: 424. **Metsu*, Twelfth Night Festival; 420. *F. Mieris de A.*, Sleeping Officer. *Left wall*: 407. *G. Dou*, Lady at her Toilet; (above) 496. **Wouwerman*, Stag Hunt. *Exit wall*: 414, 415. **F. Mieris d. A.*, Lady with Parrot; with a Lute; 391. **Jan Steen*, The result of Card Playing; above it, 394. *G. Dou*, The Cheap Jack. — Back to II. Cabinet; then to the right through Rooms III and IV to Room V.

The Paintings of the Flemish Masters from 1560 to 1680 are contained in *Rooms V, VI and VII*, and in *Cabinets XII to XVI*.

Towards the end of the 16th century was completed the separation of the Netherlands into northern Protestant Holland and Flemish Belgium, which remained, with Antwerp as capital, faithful to the Catholic Church and to the Spanish rule of the Habsburgs. This division was not without great influence on art. The church and the festive processions of the monarchical government gave Flemish art a decorative and festively refined direction. Moreover, almost all the more important Flemish painters travelled and studied in Italy, Michael Angelo, Raphael, Titian and their successors.

Peter Paul Rubens (1577—1640) the most talented of Flemish painters, and one of the greatest masters of all art, also went to improve himself in Italy; and it was just by his studies of the paintings of the greatest masters (Titian, Paolo Veronese, and Giulio Romano), with their splendid harmonious colourings, that he acquired what are his peculiarities from the standpoint of the north. His figures are not ideal types, but flesh and blood, sun-burnt vigorous men, women the very pictures of health, with large limbs and delicate white skins, and children with puffed cheeks, well fed and full of life. All his figures are rendered especially translucent by bright sunlight. In his conception of the human figure in its power and naturalness, in the corresponding splendour, luminous power and fusion of colours, in perspective and rhythmic composition, in powerful dramatic life, and in the flight of his invention no one equalled him. The Pinakothek possesses 76 paintings by his hand. Of his pupils, **Anthony van Dyck** (1599—1642), was the most independent; he, too, went early to Italy, and enjoyed even at that period a high reputation as a portrait-painter on account of his most penetrating knowledge of what was best in noble forms, and because of his moderate, noble and dignified conception in spite of his being perfectly true to nature. His religious pictures are poems of loving warmth and tender sorrow. Of the celebrated Flemish painters of animals at the time of Rubens the most important are: **Francis Snyders** (1597—1657) and **Jan Fyt**

(1611—1661). Among the most distinguished "miniature-painters" are **Adriaen Brouwer** (1605—38) and **David Teniers the Younger** 1610—90 (The Pinakothek possesses 27 excellent small pictures by him; all display his masterly and free technique, harmonious colouring, a well planned arrangement expressing fine feeling, and his splendid romantic representation).

Room V. Right entrance wall: 743. *Rubens*, Two Satyrs; 729. *same*, Flowers; above it: 957. *F. Snyders*, Deer pursued by a Lion. *Left entrance wall:* 664, 665. *Neufchatel*, Two Portraits; 813. *Jacob Jordaens*, The Satyr at a countryman's as guest; above it: 781. *Rubens*, Boar Hunt (the animals by *Snyders*); *Right wall:* *Rubens*; 744. *Samson taken Prisoner; 794. *Helene Fourment*; 963. (above) *Jan Fyt*, Deer, followed by dogs. *Rubens*, 790. *Infante Don Ferdinand*; 728. Seven merry children carrying festoons of fruit; 956. *F. Snyders*, Lioness seizing a Wild Boar. *L. exit wall:* *Rubens*, 790. *Cardinal Don Ferdinand*; 797. *Helene Fourment*, Ruben's second wife with her naked boy only wearing a black hat with a feather in it; *L. wall:* 737. *Perdition of the Lost*; 966. (above) *Jan Fyt*, *Still Life; 814. (above) *J. Jordaens*, Like Father like son.

VI. Room (Rubens Room). Right entrance wall: 741. Outpouring of the Holy Ghost. *Left entrance wall:* 740. Adoration of the Shepherds. *Right wall:* 736. *The Fall of the Angels; 752. *Meleager and Atalante*; 746. Christ and the Repentant sinner. *Right exit wall:* 754. *Silenus Intoxicated*; above it: 753. *Hersilia and the Sabine women* make peace between the Romans and the Sabines. *Left exit wall:* 727. **Castor and Pollux carry off the struggling Daughters of *Leucippus* (one of the principal pictures in the Pinakothek); *Left wall:* 784. *The Earl of Arundel and his wife; 735. **The large Last Judgment; 734. *Lion Hunt (unequalled for naturalness and grandeur). — To the right in **XII. Cabinet.** *Rubens. Entrance wall:* from Cabinet XI: 738. *The small Last Judgment (a master-piece of colouring). *Wall between opposite the entrance wall:* 761. *Landscape with Rainbow; *Wall between opposite the exit wall near Cabinet XIII:* 798.

****Ruben's** with Helene in the Garden; *exit wall*: 742. *Battle of the Amazons (of the highest finish). — Back to VI Room and r into the

VII. Room (Van Dyck-Room). *Right entrance wall*: A. van Dyck, 844, 845. The Sculptor Colyn de Nole and wife; 826. *Madonna and Child. *Left entrance wall*: 848. Liberti the Organist; 827. *Rest on the Flight into Egypt. *Right wall*: 841, 842. Duke Charles Alexander of Croy and Wife; 824. *Martyrdom of St. Sebastian; *above it*: 958. *Snyders, Boar Hunt. *Right exit wall*: A. van Dyck; 830. *Pietà (very affecting); 847. *Charles Malery the Engraver; 955. (above) J. Fyt, Boar Hunt. *Left exit wall*: A. van Dyck; 849. van Dyck's wife; 846. The Artist Jan de Wael and wife; 868. *Gottfried Kneller*, Queen Henriette Maria of England; 964. (above) J. Fyt, Bear Hunt. *Left wall*: van Dyck, 833. Portrait of himself; 823. *St. Sebastian; 839, 840. Burgomaster of Antwerp and wife; 864. A. van Dyck follower, Jupiter and Antiope; A. van Dyck; 822. Susanna; 834. Petel the Sculptor; *above it*: 861. Jan Brueghel the Artist. — Through Room VI and Cabinet XII into the

XIII. Cabinet. *Entrance wall*: 730. Rubens, Diana and two Nymphs sleeping; 748. The Crucifixion. *Left wall*: 705. *Jan Brueghel, Flora in a Garden crowned by Nymphs (the figures by

Rubens). *Exit wall*: 698. (above) Jan Brueghel, St. Hubert and the miraculous Stag; 745. Rubens, Susanna; 702. I. Brueghel, Landscape with Village Tavern; 811. Rubens, In a Wood. **XIV. Cabinet.** *Entrance wall*: van Dyck, *851. Queen Maria de Medic; 860. Lucas van Uden, Landscape-painter. *Left wall*: 704. J. Brueghel, The Holy Family among Flowers and Fruit. *Exit wall*: 859, *858, 853, *582. van Dyck, Portrait Sketches.

XV. Cabinet. *Entrance wall*: Adriaen Brouwer, 894. Party round a Barrel. *Left wall*: same, 893. Soldiers playing Dice; 886. Peasants quarrelling; D. Teniers the younger, 916. Guard-room; 929. The Brussels Gallery; A. Brouwer, 882. A. Brawl; 879. Card-players quarrelling. *Exit wall*: A. Brouwer, 880. The Village Barber; 883. A smoking Party; *896. The Tap-room. **XVI. Cabinet.** *Entrance wall*: 902. *D. Teniers the younger, Flemish Tap-room; 945. Franz Millet, Italian Landscape. *Left wall*: *D. Teniers the Younger, 910. Village Tavern; 909. Peasant playing a Violin; 905. Peasant Wedding; 911. Smoking Peasant. *Exit wall*: 912. D. Teniers the younger, Peasants playing Instruments; 946. F. Millet, Italian Landscape; 906. D. Teniers the younger, The Alchemist. — Back through Cabinets XV—XII and to the r. through Rooms VI and VII to Room VIII.

The Paintings of the Italian Masters are contained in Rooms VIII, IX and X, and in Cabinets XVII—XX. (In Room X also pictures by French and Spanish Painters.)

The Pinakothek contains numerous excellent pictures of the Italian Schools, 3 paintings by Raphael, 8 by Titian, master-pieces by Francesco Francia, Pietro Perugino, Sandro Botticelli, Domenico Ghirlandajo, Filippino Lippi, Palma Vecchio and Moroni.

VIII. Room. *Right Entrance wall*: 1539. 1540. Agnolo Gaddi, St. Nicholas; St. Julian; 1005. Fra Filippo Lippi, Madonna. *Left entrance wall*: 1008. *Filippino Lippi, Christ's Appearance. *Right w.*: 1009. Raffaellino de Garbo, Mourning round the Body of Christ; 1039. *Francia, Madonna among Roses; 1049. Raphael, The Holy Family from the house of the Canigiani (the architectural arrangement of the charming group is at the same time the expression of their mutual action); 1034. *Pietro Perugino, St. Bernard's Vision. *Right exit wall*: 1066. Andr. del Sarto, Holy Family. *Left exit*

wall: 1026a. Luca Signorelli, Madonna worshipping the Holy Child (acquired in 1894). *Left wall*: 1010. *Sandro Botticelli, Pietà; 1011—13. *Domenico Ghirlandajo, The Virgin in the Gloria, Saints below St. Laurence; *St. Catherine in the habit of her Order.

IX. Room. *On the 4 walls, above*: 1565—1572. Tintoretto, Gonzagacyklen from Mantua. *R. Entrance wall*: 1127. Tintoretto, Picture of a Sculptor; L. Entrance wall: 1083. Lorenzo Lotto, Marriage of St. Catherine (early work); 1108. *Palma vecchio, Mary and Child Jesus. *R. W.*: 1109. *Tizian, The Virgin

receives the Child out of the arms of the Baptist; 1114. *ditto*. Christ crowned with Thorns (admirable in colouring, energetic composition, harmony of lines and faithfulness to nature). 1137. *Paolo Veronese*, The Holy Family. 1485. *El Greco*. The Stripping of Christ. *R. Exit wall*: 1110. *Tizian*, Vanity. 1123. *A. B. Moretto*, A Priest. 1574. *Tintoretto*, Mary has chosen the better Part *L. Exit wall*: 1111. *Tizian*, Portrait of a Man. *L. W.*: 1112. *ditto*. The Emperor Charles V; 1116. *ditto*. Initiation into the Bacchiac Duties.

X. Room. *L. Entrance wall*: 1187. *Francesco Albani*, Venus watched by Mars. *Exit wall to Room XI*: 1104. *Federigo Barroccio*, Noli me tangere; 1271. *Tiepolo*, Adoration of the Magi. *Second Box* (from left). *L. W.*: 1292. *Velasquez*, Portrait of himself; 1291. *Zurbaran*, St. Francis. 1479. *Goya*, Plucked turkey-hen. *Third Box*, *L. W.*: 1506. *G. de Marées*, Portrait of himself (with daughter). *Fourth Box. L. W.*: 1324. 1325. *Claude Lorrain*, Morning landscape, Abraham, Hagar and Ismaël banished; Afternoon landscape with Hagar and Ismaël; *right wall*: 1340. *Ph. de Champaigne*, Field Marshal Henry Viconte de Turenne. *Fifth Box. left W.*: 1322. *Nicolas Poussin*, Midas. *Exit wall to Room XII*: Pictures of the Collection by *Carstanjen* (see under).

XII. Room: from *Carstanjen Collection* (Lent, provisionally here) with pictures by *Cuypp*, *G. Dou*, *van Dyck*, *F. Hals*, *Hobbema*, *O. Massys*, *Murillo*, *Netscher*, *Potter*, *Rembrandt*, *Ribera*, *Teniers*, *Van de Velde*, *Wouwerman*,

Wynants. — Then from room X back to the Cabinets to **XVII. Cabinet.** *Entrance wall from Cabinet XVI*: 1033. *Cima*, Madonna, Magdalene, St. Jerome. *Exit wall*: 992. **Fra Giovanni da Fiesole*, Sorrow over the Body of Christ; same; 989—991. Martyrdom of St. Cosmas and St. Damian; 1006. **Fra Filippo Lippi*, Madonna. **XVIII. Cabinet.** *Left wall*: 982, 983. *Giotto*, Christ in Hades; Last Supper; 1022b, c, d. e. *Fr. Mantegna*, Triumphs of Petrarca. *Exit wall*: 1022, f, g. Continuation of the former Cycle; 981. *Giotto*, Christ on the Cross. **XIX. Cabinet.** *Entr. wall*: *Guilio Romano*. 1052. Head of young Altoviti; **1050. Raphael*, The Madonna Tempi (a picture of the purest maternal love and simple childlike happiness; belongs to the most celebrated Madonnas of Raphael's Florentine period). *Left wall*: 1493. *Leonardo da Vinci*, Virgin and Child; 1073. *Sodoma*, The Virgin and the Child Jesus. *Exit wall*: 1016a. *Lorenzo di Credi*, Madonna; 1051. **Raphael*, Madonna della Tenda (i. c. with the curtain in the background; in composition and expression related to the glorious Florentine Madonna della Seggiola); 1037. *Perugino School*, The Baptism of Christ; 1040. **F. Francia*, The Virgin and Child with the Goldfinch. **XX. Cabinet.** *Entrance wall*: 1107. *Palma Vecchio*, Portrait of himself; 1133. *P. Veronese*, Jupiter and Antiope. *L. W.*: 1094. *Palma vecchio*, Young Satyr; (over) 1445. *Girolamo Bedoli*, Virgin with Child and St. Bruno. *Exit wall*: *Bernardo Belotto*, 1268 and 1269. Views of Venice. 1487. *Tr. Guardi*, Concert in a home for ladies.

The Paintings of the French Masters, later German, the English and the Spanish Painters are in Rooms XI and in Cabinets XXI, XXII, and XXIII.

XXI. Cabinet (French Masters). *Entrance wall*: 1326. *Claude Lorraine*, River Landscape; 1448. *Boucher*, Girl Resting; 1354. (above). *Hyacinthe Rigaud*, Duke Christian III. *Left wall*: above, 1303, 1364. *Desportes*, Still Life; 1369. *Joseph Vernet*, Evening Landscape with the Ruins on the Palatine. *Exit wall*: 1359. *Subleyras*, A Bishop blessing a King; 1377. *Greuze*, A Girl; 1376. *Chardin*, The Cook; 1339. *Le Nain*, The Portrait Painter. — **XXII. Cabinet.** *Entrance wall*: 1431. *Raphael Mengs*, Portrait of Himself; 1391. **Elsheimer*, The

Flight into Egypt; *Rottenhammer*, 1387. Dancing Children; 1384. The Last Judgment; 1386. Holy Family; 1390. *Elsheimer*, Burning of Troy. *L. W.*: 1398. *Caspar Netscher*, Musical Entertainment; 1435, 1436. *J. G. Edlinger*, Portrait of Self and Wife. *Exit wall*: 441 and 442. *Adriaen van der Werff*, Elector John William and his Wife Maria Anna Luisa de Medici; 1400, 1402. *Caspar Netscher*, Bathsheba; Shepherd and Shepherdess; 1432. *Angelica Kauffmann*, Portrait of Self.

XXIII. Cabinet. *Entrance wall:* 1433. **Anton Graff*, Portrait of Himself; *L. W.:* 1476. *Gainsborough*, Portrait of Uvedale T. Price.—Now through Room X and to the left into the

XI. Room with paintings of the **Spanish Artists.** *Right entrance wall:* 1293. *Velasquez*, Young Spaniard; 1305. *Murillo* Two Seville street urchins with their Puppy. *L. Entrance wall:* 1508. *del Mazo*, Duc of Olivares. *Right wall:* **Murillo*, 1304. Two Street Arabs of Seville with Grapes and Melons; 1306. Two Street Arabs of Seville with dice; 1439. *Jos. Antolinez*, The Poor Painter. *Back wall:* **Murillo*, 1308. Anxious old age; 1307. Girl counting money gained by selling Fruit. (The real life of the people under a southern sky is produced here with genuine humour and perfect colouring.) *Left wall:* 1281. *Luca Giordano*, Dying Seneca; **Murillo*, 1303. St. Thomas of Villanueva Healing a Lame Man (Religions mysticism popularly expressed). *Ribera*, 1284. St. Bartholomew; 1280. *Luca Giordano*, St. Andrew's Descent from the Cross.

On the ground-floor a long corridor on the left opposite to the entrance leads to

The **Cabinet of Vases** at the back on the right. (Admission see "General Notes".) This collection of *Greek* and *Etruscan* Vases, begun by King Ludwig I., is one of the most important of such collections. In 5 rooms it contains representatives of the entire development of the art of painting on vases.

Back and on the left to

The **Graphic Collection**, formerly called the *Cabinet of Engravings*. (Admission see "General Notes".) It contains over 300,000 engravings and a select library, as well as an exhibition, in chronological order from the earliest engravings on wood and nielloprints down to the etchings and designs for wood-cuts of modern *peintre-graveurs*. The engravings by Dürer and the "German miniature painters" are most complete. The **Collection of Drawings** contains over 20,000 specimens of old and modern masters of all civilised nations.

From the *Old Pinakothek* the *Barerstraße* leads northwards to No. 29 (on the left), the entrance to

The **New Pinakothek**, built in 1846–53 for King Ludwig I.'s Collection of *Pictures of Contemporary Artists*, at his own cost, by *August von Voit* in the Romanesque style. The upper surfaces of the outside walls were intended for *mural paintings*. The history of modern art and the king's influence on art were here represented by William von Kaulbach, but the frescoes have been almost entirely destroyed by the roughness of the climate; in the Pinakothek, however, Kaulbach's designs for them in oil are preserved in Cabinets III–V.

From the ground-floor a granite double staircase leads to the upper storey where the **Gallery of Paintings** is (Admission see "General Notes", Catalogue 1 Mk.).

The New Pinakothek, built for the works of artists of the 19th century, and containing about 1000 pictures, affords an im-

portant survey especially of the **Munich School**, but contains at the same time excellent pictures of other modern schools.

Frederick Overbeck (1789—1869) was at Rome the head of the so-called "Nazarene Painters", who in opposition to the eclecticism of their time returned to the *Prae-Raphaelites*, the masters of pious feelings. *Henry von Hess* (1798 to 1863), closely associated with Overbeck in Rome, knew how to blend the method of ancient Christian painting with modern ideas. *Charles Schorn* (1802—50) forsook the tracks of the Nazarenes and at first did homage to a decided realism. *William von Kaulbach* (1805 to 74), at first a pupil of Cornelius, forsook the latter's energetic representation of character in favour of beautiful forms and flowing lines, charm of colour and ingenious fulness of thought, in well pondered symbolical and historical groups that are rich in allusions. *Charles von Piloty* (1826—86) introduced the new tendency to re-establish the claims of the colours of nature in calling forth the inward life by colour and material, and in using every technical means in the reproduction of the realities of nature. *Hans Makart* (1840—84) Piloty's pupil, added to this coloured reality a peculiar, intoxicating charm, in his magnificent and exuberant figures, as well as in his tropical vegetation for which he had a predilection. *Gabriel Max* (born 1840), also a pupil of Piloty, gave this realistic tendency a more ideal value by the mystic air displayed in his figures, which, notwithstanding their perfect realism, are spiritualized by fine and delicate modelling and fragrant colouring. *Hermann Kaubach* (born 1846), likewise a pupil of Piloty, is a master of realism as Piloty understood it, and unites intrinsic value with a refined treatment of the accessories. Among the masters of the latest school, *Bruno Piglhein* (d. 1894) stands out by his effective realism, and *Fritz von Uhde* (b. 1848) by his representation of biblical scenes with the natural simplicity of a Rembrandt. In portraits *Francis Lenbach* is without rival (p. 49). In genre-painting *Defregger* (born 1835) is unequalled in the expression of the people's feelings (in harmless and cheery scenes as well as in exciting ones) and is a master of the *ensemble* of an incident. Himself a Tyrolese, he depicts principally scenes taken from the lives of

the people of his native country. *Edward Grützner* (born 1846) is fond of depicting convent-life in a humorous manner, and shows a great mastery of *technique* in colour and characterisation. Among the painters of animals are to be distinguished *Robert Eberle* (1815 to 60) and *Frederick Voltz* (1817—86). In landscapes the most important representatives are; *Josef Anton Koch* (1768—1839), the new founder of the so-called ideal classical landscape; *Charles Rottmann* (1798—1850), the greatest master in the characteristic arrangement of landscapes that have become celebrated by ancient history; by a free treatment of lines, by ideal light and air effects, by a noble plastic and a fine choice of colours he shows how natural and historical life are connected. *Andreas Achenbach* (1815—97) solved the difficult problem of characterising a landscape in colour and form so objectively true that by its own nature it is capable of evoking feelings of soul that are closely related to it. Hence it is that he has found his favourite subjects on the sea-shore, on the stormy ocean, in marine pictures, and in the grand atmospheric phenomena of the coast. *Edward Schleich* (1812 to 1874) discovered in the environs of Munich a "fairy-land of poetry". *Joseph Wenglein* (born 1845) for the most part also draws his subjects from the valley of the Isar, and is a great master in the reproduction of peculiar agitations of the atmosphere and of the changing effects of light by day. In order to make room for new pictures 60 paintings were consigned to the Würzburg Museum in 1907.

I. Room: *William v. Kaulbach*, 394. King Ludwig I.; 393. King Max II.; 368d. *F.A.v.Kaulbach*, Prince Regent Luitpold. In the middle of the room is a marble bust of the Prince Regent Luitpold by *Waderé*.

II. Room. Entrance wall: 604* *Charles v. Piloty*, The Astrologist Seni before the Corpse of Wallenstein. Right wall: 418. *J. A. Koch*, Historical Landscape (see Introduction); 760. **Charles Schorn*, The Deluge (marks for Munich, in composition, in the treatment of the tragic subject, and in colour and reality of representation, the beginning of the most modern school of art). Above the exit

door: 904. *Albert Zimmermann*, The Highlands. *Right exit wall*: 304. *Henry v. Hess*, Altar Piece. *Left exit wall*: 771. *J. v. Schraudolph*, The Ascension. *Left wall*: 605. *Piloty*, Thusnelda in the Triumphal Procession of Germanicus (*Piloty's* chief work, over which, in spite of the realistic tendency, the genuine Germanic feeling for poetry and idealism is spread).

III. Room. *Right entrance wall*: 309. *Peter v. Hess*, Entry of King Otho into Nauplia. *Left entrance wall*: 310. Entry of King Otho into Athens, by the same; *Right wall*: 370. *William v. Kaubach*, Destruction of Jerusalem (one of the most celebrated works of modern art, distinguished by the grandeur of the representation, in which several groups are kept separate, by the well considered equalisation of the religious and historical picture, and by the beauty and fineness of the forms and colours). *Exit wall right and left*: 511, 512 **Makart*, Allegory of Superfluity (*Abundantia*) in the form of a frieze; the elementary, as well the splendour and mutability of nature, is reproduced with a touch of magic in colour, light and shadow, as also in the expressions of the figures that are only half spiritual).

IV. Room. *Right entrance wall*: 700. *F. Roubaud*, In the Caucasus. *Right wall*: 598. *H. v. Petersen*, The Sea: 564. *Victor Müller*, Romeo and Juliet; 368. *F. A. v. Kaulbach*, Entombment of Christ; 92. *Arnold Böcklin*, Pan among the Reeds; 171. *Adolf Echtlen*, Fallen. *Right exit wall*: 395. *A. v. Keller*, Raising of Jairus' Daughter; *Left exit wall*: 187. *Anselm Feuerbach*, Medea. *Left wall*: 839. *Henry Scott Tuke*, Sailors Playing Cards; *J. Wenglein*, 887. Bavarian Highland Moor, and 886. Bed of the Isar near Tölz; 476. *W. v. Lindenschmit, jun.*, Venus Weeping for Adonis; 302. *H. v. Heß*, The Last Supper. *Left entrance wall*: 626. *W. K. Räuber*, Conversion of St. Hubert.

V. Room. Above the entrance: *Entrance wall*: 877a. *Victor Weishaupt*, A Field. *Right entrance wall*: 183. *J. Exter*, Good Friday (*Triptichon*). *Right wall*: *Fritz v. Uhde*, 842. Ascension, and 840. a Depressing Errand; 841. *Noli me tangere*; 297. *L. Herterich*, Knight. *Right exit wall*: 826. *Franz Stuck*, War; Above: 601a. *R. Pietzsch*, Late Autumn in the Isar Valley near Bayerbrunn. *Left exit wall*: 480. *L. v. Loefftz*, Orpheus and Eurydice. *Left wall*: 50. *Hans v. Bartels*, Moonlight on the Zuyder Zee; 602. *B. E.*

U. Pignlein, Entombment. 564a. *A. Münzer*, Birch wood. *Left entrance wall*: 586a. *A. Oberländer*, Resignation.

VI. Rottmann Room. Rottmann executed these magnificent mural landscapes of classical spots in Greece for Ludwig I. He made use of the encaustic method of painting, whereby he was able to reproduce the depth and glow of the natural colours of Greece more faithfully and with more effect. (These paintings are distinguished for their charming effects of light, simple and noble plastic, and a great and free treatment of lines. The effect is heightened by the light falling only on the paintings themselves over a roof supported by columns, while the spectator stands in the broken twilight). The most important are: *Back wall right corner from right to left*: 684. *Marathon*; 685. *Epidaurus*; 686. *Aulis*; 690. *Olympia*; *Left entrance wall*: 697. *Athens*; 696. *Eleusis*. Out of the Rottmann Room back to V. Room and thence into the 5 *Small Rooms* on the left.

I. Small Room, back wall: 142. *F. Courten*, Autumn. *Left wall*: *Leo Samberger*, 706. Portrait of the Artist; 706a. and b. Portraits of the Sculptors *Josef Floßmann* and *Balthasar Schmitt*; 706c. Portrait of Privy Councillor *v. Reber*; 844. *Benjamin Vautier*, Public Dinner in the Country. *Left exit wall*: 825. *Franz Stuck*, Sin. *Right exit wall*: 593a. *F. G. Papperitz*, Lady in Fur. 563. *Peter Paul Müller*, By the Pond. 442a. *C. A. Landenberger*, Summer's Evening by the Lake. — **II. Small R., Above the entrance**: 744. *F. Schmid-Breitenbach*, Witchery. *Right entrance wall*: 331. *H. v. Heyden*, Poultry-Yard. *Right wall*: 295. *L. Hertelrich*, St. George; 470. *Max Liebermann*, Old Woman with Goats. *Left exit wall*: 257. *N. Gysis*, Still Life. *Left wall*: 192. *Walter Firlé*, Our Father; 706d. *Leo Samberger*, Portrait of the Artist's Father. — **III. Small R., right wall**: 911. *E. Zimmermann*, Adoration of the Shepherds; 892. *L. Willroder*, The Deluge; 369. **Hermann Kaubach*, Immortality. *Left wall*: 478. *L. v. Löfftz*, Body of Christ; 520a. *Carl Marr*, Madonna. — **IV. Small R., right wall**: 147. **Franz v. Defregger*, Storming of the Red Tower in Munich by the Peasants of Upper Bavaria, 25. Dec. 1705; 261a. *H. v. Habermann*, Portrait of the Artist's Mother. *Left wall*: 368a, b. *C. F. A. v. Kaubach*, Portraits; 26a. *J. Adam*.

Portrait of Himself. — **V. Small R., right wall:** 91. *Böcklin*, Playing in the Waves; 528. *Gabriel Max*, Apes as Art Connoisseurs, and 527. The Ecstatic Maiden Catherine Emerich. **Left wall:** 860. *J. F. Voltz*, Herd Returning Home; 149. *Dejregger*, Council of War, 1809. Portraits of *Lenbach* and other: **back wall:** 457* Pape Leo XIII; 461* the daughter of the Herodias.

Now through Room I. to the Cabinets on the right:

I. Cabinet, right wall: 392. *W. v. Kaulbach*, King Ludwig I.; 813. *J. K. Stieler*, Otho, King of Greece. **Left wall:** 808. *Jos. K. Stieler*, Theresa, Queen of Bavaria; 773, 774. *F. Schortzberg*, Elizabeth, Empress of Austria; Matilda, Archduchess of Austria. — **II. Cabinet, right wall:** 666, 670. *K. Rottmann*, Acropolis of Sicily; 249. *A. Graff*, Portrait of the Engraver Chodowiecki. — **III. Cabinet, right wall:** 242. *Joh. Geyer*, Concilium Medicum. **Left wall:** 890. *Wilkie*, Opening of the Will. — **IV. Cabinet, left wall:** 272. *J. P. Hasenclever*, The Examination; 665. *Rottmann*, Monte Pellegrino. — **V. Cabinet, left wall:** 42. *Knut Andreesen Baade*, Imaginative Picture out of the Norwegian Saga; 671. *K. Rottmann*, Hintersee near Berchtesgaden. — **VI. Cabinet, left wall:** 716. *Petrus van Schendel*, Market Place in Antwerp. **Right wall:** 138. *Coignet*, Temple of Poseidon at Pastum; 847. *E. J. Verboeckhoven*, Sheep Shed. — **VII. Cabinet, right wall:** 896. *F. Winterhalter*, Portrait of Count Jenison-Walworth. **Left wall:** 655. *A. Riedel*, Felice Berardi of Albano. — **VIII. Cabinet, right wall:** 169. *R. Eberle*, Flock of Sheep. **Left wall:** 651. *A. Riedel*, Judith; 917. *R. A. Zimmermann*, Winter in the Mountains. — **IX. Cabinet, right wall:** 466. *H. J. Leys*, Dutch Village Street; 913. *R. S. Zimmermann*, In the Tavern. **Left wall:** 669. *K. Rottmann*, Tomb of Archimedes; 791, 792, 793. *K. Spitzweg*, The Poor Poet, In the Attic, The Hermit. — **X. Cabinet, right wall:** 293. *H. v. Herkomer*, Prince Regent Luitpold. — **XI. Cabinet, right wall:** 176. *J. Ekenaes*, Trout Fisher. — **XII. Cabinet, right wall:** 781* *G. Segantini*, Ploughing. — **XIII. Cabinet, right wall:** 291a. *A. Hengeler*,

Hermit with his Friends. **Back wall:** 294. *J. T. Herterich*, Heavenly meeting. 544. *A. v. Menzel*, Contribution; 545, 545 a bis 545 o. *A. v. Menzel*, Collection. — **XIV. Cabinet, left wall:** 269. *E. Harburger*, Trading in Wine. **Right wall:** 919 a. *H. Zügel*, Hunde.

On the **Ground Floor**, opposite the entrance stands the plaster model of the *Victoria* in the quadriga drawn by lions on the Siegestor (Gate of Victory). Here on the right is the entrance to the three rooms that were newly arranged in 1900:

I. Room. 1. Side Walk, right wall: 588. *Joh. Fr. Overbeck*, Mary and Elizabeth. 2. **Side Walk, left wall:** Views of Old Munich. 3. **Side Walk, right wall:** 163. *J. C. Dörner*, Mary with Jesus and John; 766. *v. Schraudolph*, Peter's Draught of Fishes; **left wall:** 763, 764. *J. v. Schraudolph*, Mary with Jesus and John, St. Agnes; 326. *Ed. v. Heuss*, Mater Dolorosa. **Long left wall:** 1. *Jos. Abel*, Iphigenia Reveals Herself to her Brother Orestes.

II. Room. 1. Side Walk, left wall: 301. *Eugen Hess*, The Swedish General Wrangel Surprised by the Enemy. 2. **Side Walk, right wall:** 726. *E. Schleich*, Approaching Storm. **Left wall:** 329. *Ed. v. Heuß*, Mater Gloriosa. 3. **Side Walk, left wall:** 883. *J. B. Weiß*, A Threemaster on a Rough Sea. **Long left wall:** 413. *Leo v. Klenze*, The Acropolis of Athens; 702. *J. Moritz Rugendas*, Columbus Takes Possession of America; 152. *Feodor Dietz*, Storming of Belgrade by the Elector Max Emanuel of Bavaria.

III. Room. 1. Side Walk, right wall: 308. *Peter v. Hess*, Battle of Austerlitz; 417. *W. v. Kobell*, Battle of Hanau. **Left wall:** 609. *Ludw. Putz*, Battle of Bazaillies 31. August 1870. 2. **Side Walk, Left wall:** 89. *Fred. Bodenmüller*, Battle of Wörth; 276. *Max Haushofer*, Walchensee. 3. **Side Walk, right wall:** 21. *Franz Adam*, Storming the Railway Embankment near Orleans, 11. Oct. 1870. **Left wall:** 7, 8, 9 *Alb. Adam*, Storming of the Trenches at Düppel. Battle of Custoza. Battle of Novara.

On the ground floor to the left is the entrance to

The Collection of Paintings on Porcelain. Open same time as the New Pinakothek. Catalogue as Supplement to the Catalogue of the New Pinakothek.

The Royal Bavarian Porcelain Manufactory was started as early as

1747, and had such good workmen at its disposal that in 1809 the Crown Prince

Ludwig commissioned the manufactory at Nymphenburg to copy the best pictures of the Royal Galleries on porcelain. At first they were copied on plates, and then, after a few unsuccessful attempts, they were painted on large flat plaques. The collection consists of 281 paintings, 207 on finely shaped plaques, 72 on plates and 2 on vases. The work was done by 14 artists. The finest copies are: 135.

Madonna Tempi, Raphael. 138. A Young Man, Raphael. 140. St. Bernhard, Perugino. 144. Madonna, Palma Vecchio. 150. Weeping over Christ, van Dyck. 154. Portrait, van Dyck. 158. Street Arabs, Murillo. 159. Dürer's Portrait of Himself. 160, 161. The Four Apostles, Dürer. 165. St. Michael, Bazzi. 170—206. Portraits of the Gallery of Beauties in the Palace.

On the left behind the model of "Victory" is the entrance (with inscription) into the corridor (with casts) leading to

The Royal Antiquarium. (Admission see "General Notes".)

This collection is supplementary to the Glyptothek and contains the smaller works of art of Graeco-Roman antiquity, and, in a separate room (V) also Egyptian antiquities.

To the west of the Pinakotheks (*Arcisstraße* 21) is

The Polytechnic, a *Technical School*, erected in the noblest Italian Renaissance style by *Geoffrey v. Neureuther* in 1865—68. In the frieze below the main cornice are 72 medallions with heads of the most eminent representatives of the exact sciences, of literature, and of the plastic arts. The wings are adorned with *sgraffito paintings*. The imposing staircase was architecturally and plastically decorated and the ceiling painted by E. Neureuther and Berdelle (Prometheus and the Four Elements). The Polytechnic School has 51 professors and about 3000 students. In front of the right wing stands the statue of George Ohms, the celebrated physicist (d. 1854).

The *Arcisstraße* runs northwards to the *Hessstrasse* and to the *Schellingstrasse*.

The *Schellingstr.* is crossed by the *Amalienstr.*; along the latter northwards (r) by the handsome West-Front of the *University* (p. 22) to

The Academy of Arts. This, the grandest and finest of more recent buildings in Munich (1878—84), was designed in the noblest Later Italian Renaissance (of Cinque Cento) by *Geoffrey v. Neureuther*. The building is faced with marble from Trient. The portico and principal entrance in the centre building are approached by a stately flight of granite steps. At the sides are Castor and Pollux on horseback, modelled by *Widmann* and cast by Miller. The centre building is adorned with rich sculptures, Minerva (by Dennerlein), sphinxes and allegorical symbols of science and poetry; below are the Bavarian arms with artists' coats of arms borne by genii.

Next to the *Academy* on the east stands

The Siegesthor (Gate of Victory) which according to the inscription was dedicated by Ludwig I. to the "Bavarian Army". Designed in 1844 by *Gärtner* after the model of the Arch of

Constantine at Rome, it was finished after his death (1847) by Ed. Metzger. It is surmounted by "Bavaria" in a quadriga drawn by four lions, cast by *F. v. Miller*. Above the side-arches are rectangular reliefs with warriors in antique costumes; above again in medallions are the Bavarian districts. All the sculptures were made by *Martin Wagner* in smaller models according to the king's suggestions. They were executed by Schöpf, Schaller and Halbig. The Siegesthor terminates the **Ludwigstrasse**, i. e. the magnificent street in which all the public buildings were erected by King Ludwig I. Northwards from the Siegesthor the **Leopoldstrasse** leads to **Schwabing** which is incorporated in the town. In particular should be noticed in the middle of the Kaiserstrasse the new **Church of St. Ursula** with its cupola, built by *August Thiersch* in the simple, but noble style of the Italian Early Renaissance; also the new **Protestant Erlöser-Kirche** (Church of the Redeemer) at the corner of the Ungererstrasse and Bandstrasse and then the new **Northern Cemetery** with a Hall of Urns, interesting for its style of architecture. At the corner of the Augustenstrasse and Adalbertstrasse is the new **St. Joseph's Church**, built by Schurr.

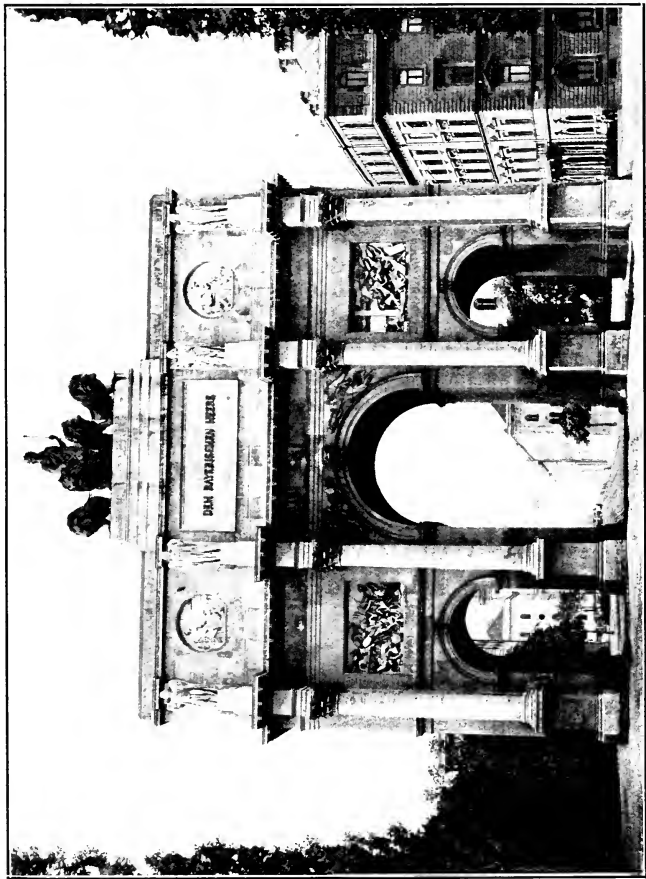
On the left of the Leopoldstrasse is

The Palace of Prince Leopold, erected in 1845 in a plain rural style from *Gärtner's* plans as a villa for Queen Theresa, and then considerably enlarged and improved by Prince Leopold. Mansion-like private houses then succeed one another on both sides of the road.

South of the *Siegesthor* on the right of the **Ludwigstrasse** is

The University, built in the Romanesque style from Italian models by Gärtner in 1835—40. The main storey has finely clustered round-headed windows, in the tracery of which are 44 medallion reliefs of celebrated professors of the University. The monastic appearance of the façade is probably intentional. In the large Aula is the statue of Ludwig I. by *Schwanthaler*, and on either side the busts of Ludwig the Rich, the founder of the University in Ingolstadt, and of King Max Joseph I., who removed the University to Landshut. In the frieze: portraits and busts by *Schwanthaler*. In the Senate Room: King Max II., painted by W. v. Kaulbach. In the ground-floor of the right wing: the collections. In the 2 storey: the Library with over 300,000 vols. (many incunabula). The university has about 200 professors and more than 5000 students.

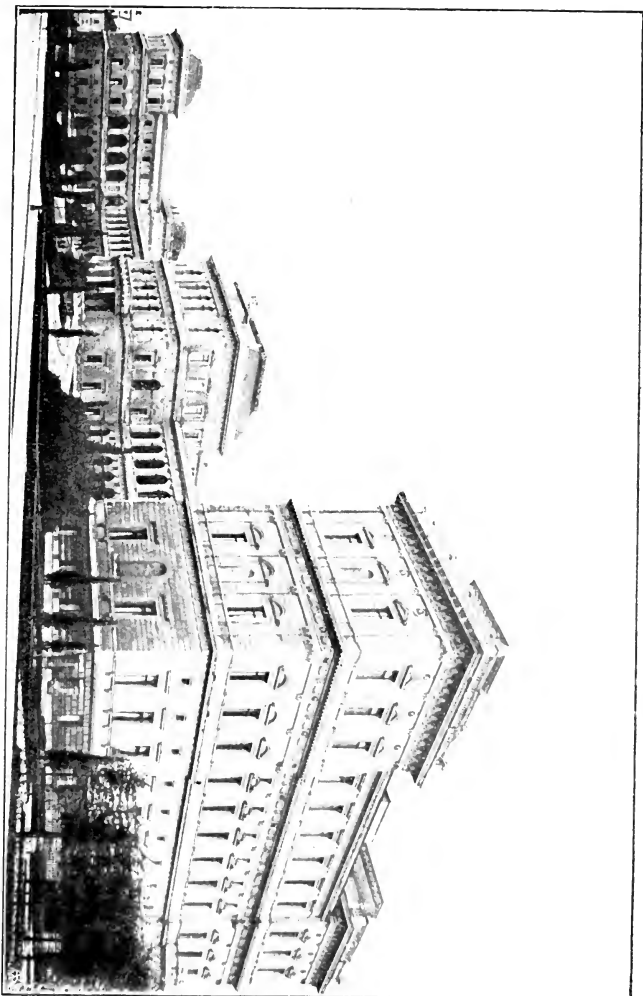
On the large square in front are two bronze **Fountains**, 26 ft. high, copied (finer) in 1840—45 by *Gärtner* from those by Bernini in the Piazza of St. Peter at Rome. Opposite the University to the east (No. 18) is



L'Arc de Triomphe.

Siegestor.

The Triumphal Arch.



Académie des Beaux Arts.

Kunstakademie.

The Academy of Arts.

The **Max-Josephstift**, a school for the daughters of the nobility, erected by *Gärtner* in 1839—42. He also built

The **Georgianum**, or Priests' Seminary next to it on the south. Both buildings being in the half-monastic Florentine style are simple and dignified. They both have gardens. To the west at the corner of the Schellingstrasse No. 15 is

The **Blind Asylum**, a fine Florentine building by *Gärtner*, erected in 1833—35 for the instruction of 100 pupils. On the portals are the patron saints of the blind, St. Raspo, St. Benno, St. Ottilia and St. Lucia, by Eberhard and Sanguinetti. At the north corner No. 16 are

Buildings for the Administration of Coal and Salt Mines, executed in 1838—43 by *Gärtner* in the Romanesque style with excellent façades, and *terracottas* round the doors and windows.

On the left is the **Ludwigskirche**, erected in 1829—44, in the Italian Romanesque style by *Gärtner* according to King Ludwig's orders "to leave room enough for the monumental painting of religious subjects after the manner of Upper and Middle Italy, and also to close the choir straight with a plain wall as in the Capella Sistina in Rome". The façade (in white limestone) contains in the middle division, in 5 niches, the colossal statues of Christ and the 4 Evangelists by *Schwanthaler*, and above them a large rosette with the statues of St. Peter (left) and St. Paul (right) by *Schwanthaler*, at the ends of the pediment. At the ends of the façade rise the two towers, 208 ft. high, which after the Italian manner are wide apart, slant off at the top from squares into octagons, and have pyramidal steeples made of slabs of stone and ornamented with deep reliefs. The roof is covered with variegated tiles in mosaics. The interior consists of a nave and two side-aisles, and forms a Latin cross. Strong pillars separate the aisles. The nave, transepts, and choir are groined. The lower aisles, on the other hand, are cupola-shaped. The ribs and limbs of the vaulting are faced with bright ornaments, the walls are painted with patterns in the Romanesque style, while the roof is dark-blue with golden stars. On the straight choir-wall which offered an enormous surface for a fresco, **Peter v. Cornelius** painted *The Last Judgment* (66 ft. high, 40 ft. broad), one of the grandest creations of modern times, Dante's rejuvenated Christian epos from a German point of view. The cartoon for it had been designed by Cornelius at Rome in 1834, and the execution *al fresco* was begun in 1836 and finished by him without any assistance whatever from anyone. For this grand composition Cornelius chose a colouring, which, far from captivating the senses by its reality or from having a dazzling effect, was to correspond to the simple grandeur of the subject (like Dante's stanza), and which by its brightness, by its (for the most part coloured) shadows, by its yellowish red tints and a certain majestic harshness was to symbolise a translation from the world of sense. — The remaining frescoes were executed by Hormann and Stürmer from cartoons by Cornelius. On the moulding above the choir: God as Creator and

Preserver of the world, surrounded by cherubim, seraphim, the thrones and powers, the archangels as vanquishers of Evil, consummators of God, and messengers of God. At the end of the left transept: Birth (Adoration) of Christ, and the Annunciation. In the arch above: The Four Evangelists. At the end of the right transept: The Crucifixion and the Resurrection. In the arch above: The Four Fathers of the Church. In the middle groin: The Working of the Holy Ghost, the Choirs of the Saints of the Old and New Covenant, the Apostles and Martyrs, the Heroes and Holy Virgins, the Teachers of the Church and Propagators of Christianity. — Farther southwards we come to (Nr. 23)

The Royal State Library. (Admission see "General Notes".)

The *Library* is a very large building, erected in 1832—43, for Ludwig I. in the Romanesque Florentine style from the designs of *Gärtner*, and has 72 divided semicircular arched windows which are surrounded by a strong moulding of coloured bricks. The effect is the more imposing as the whole façade shows no projectures. The ground-floor is visible brick-work on a basement of freestone, and, like the Florentine feudal edifices, is ornamented with lanterns of bronze. On the great flight of steps are (in a sitting posture) the statues of Thucydides, Homer (both by Mayer), Aristotle and Hippocrates (both by Sanguinetti). Of majestic effect is the *Staircase* that takes up the whole of the middle part of the building with its fine flight of marble steps and mighty, handsomely decorated semicircular vault resting on columns. On the ground-floor are the *Royal Archives* with over $\frac{1}{2}$ a million parchment documents, beginning with the year 777 A. D., and the records of the country before 1400 A. D., in 30 rooms.

The windows of the staircase are adorned with medallion-portraits of celebrated Scholars of all ages, and the so-called "Hall of Princes" (next to the staircase) with the busts of the Princes of the House of Wittelsbach who have rendered services to the Library. The Library comprises 77 rooms in the two upper storeys and contains over 1,300,000 vols., about 14 000 incunabula (from the Gutenberg Bible to the year 1500), chronologically arranged, and over 35,000 manuscripts, not including 3600 in the musical department. — In the Hall of Princes, a yearly Exhibition of specially interesting Manuscripts and Prints takes place. The "Wessobrunner Gebet", the Hohenems MS. of the Nibelungen; Tristan and Isolde; Parzival (with paintings) and

Titarel. Further: Writings with artistic ornamentations and celebrated miniatures (Codex Aureus with the Four Gospels written in gold uncial letters in 87 A. D., the cover consisting of a plate of embossed gold, with jewels and pearls); Four Books of Gospels and a missal with paintings of 1014, four of them having ivory reliefs on the back; Latin prayer-books with Flemish and Italian miniatures, 15th century; a French Boccaccio, with miniatures of 1458 [by Fouqué]; Tournament-book of Duke William IV. of Bavaria with paintings of 1541—44; Prayer Book of Duke Albrecht V., with magnificent flowers, 16 century; Jewels of Anne of Austria, with miniatures by Hans Mielich, 1552 to 1555; Prayer Book in Latin of the Emperor Maximilian, printed on parch-

ment [1515], with marginal drawings by Albrecht Dürer and Lucas Cranach; Psalms, set to music by Orlando di Lasso

for Duke Albrecht V.'s orchestra, with watercolours by Mielich, 1565 to 1570;

Next to the Library (Ludwigstrasse No. 24) is

The War Office, a solid building of hewn-stone by *Klenze* 1824—30. — S. W. on the opposite side is the **Palace of Duke Max**, (at present in the possession of the Duke *Lewis William*) the second in importance of the royal residences in Munich, executed in fine Renaissance style by *Klenze* in 1828—30. — At the corner of the Von der Tannstrasse and Ludwigstrasse (No. 28): the monumental building of the "**Reichsbank-Filiale**". — At the corner of the Galleriestrasse (No. 1) in a building originally erected as a private house is the *Finance Office*.

South of this building is

The Odeonsplatz with the

Bronze Equestrian Statue of Ludwig I., modelled by *Widmann*, cast by Miller, and dedicated "by the grateful city of Munich" in 1862. On each side of the royal rider stands a page holding a tablet with Ludwig's motto of "Gerecht" and "Beharrlich" ("Just" and "Persevering"). On the pedestal: Poetry and Religion in front; Art and Industry behind, in bronze.

N. W. opposite (Odeonsplatz 4) is

The Palace of Prince Luitpold, erected in 1817 by *Klenze* for the *Duke of Leuchtenberg*, step-son of Napoleon I., husband of the sister of King Ludwig I. This was the first building in the Ludwigstrasse then but recently laid out; a quiet and noble mansion, at present occupied by Prince Rupprecht. Southwards opposite is

The Odeon, erected for Ludwig I. (who advanced the money for building, until the state took over the edifice when finished) by *Klenze* in 1826—28, with orders "to produce a *pendant* corresponding exactly to the Leuchtenberg Palace". The *main hall*, 123 ft. long, 76 ft. broad, and 56 ft. high is used for musical performances. Below, on three sides, it is surrounded by a row of Roman Doric columns, and above is a gallery with Ionic columns. These columns, which stand rather close together and destroy the echo, contribute very greatly to the excellent acoustic properties of the hall. In the niches of the semicircular end are the busts of Handel, Gluck, Haydn, Vogler, Mozart, Beethoven, Winter, Cimarosa, Mehul and Weber, all by Leeb. The frescoes on the ceiling are: 1. Apollo among the Muses, by *W. v. Kaulbach*; 2. Apollo among the Shepherds, by *Eberle* (especially beautiful); 3. Judgment of Midas, by *Anschütz*. The hall is surrounded by adjoining rooms. In the 2nd storey is the *Royal Conservatoire*, for instruction in singing, instrumental music, composition and dramatic art. — Behind the Odeon is the **Wittels-**

bacher Platz with the **Palace of Count Arco-Zinneberg** (important collection of antlers, see "General Notes"). In the centre of the square is

The Equestrian Statue of the Elector Maximilian I., modelled for Ludwig I. by *Thorwaldsen* at Rome in 1833—36, and cast by *Stiglmaier*. From an artistic point of view it is perhaps the most perfect monument in Munich. The armour is of the period of the Thirty Years' War. The right arm stretched out denotes the disposer of battles; the left arm reins in the horse, which is a master-piece of sculpture. On the S. side of the square the elegant *Briennerstrasse* leads (on the right) to

The Wittelsbach Palace, built by order of Ludwig I. according to the wishes of the Crown Prince (Max II., who was a friend of the Romanesque style and for whom the palace was intended) in *Gothic* style from the designs of *Gärtner* (1843), and finished after his death by *Klumpp*. The central building has three portals with pointed arches, flanked by two enormous lions, emblems of the House of Wittelsbach, by *Halbig*. Now occupied by Prince Ludwig.

The *Türkenstrasse* leads northwards past the **Tonhalle** (*Kaimsaal*) to the *Gabelsbergerstrasse*, where on the right stands **St. Mark's Church**, the second Protestant church, a brick edifice with an iron spire erected in 1873—77 in Gothic style after the plans of *Gottgetreu*. On the façade are statues of Christ, Luther, Melancthon, Calvin and Zwingli.

From the Wittelsbach Palace the *Briennerstrasse* leads eastwards, past *Schiller's Monument* by *Widmann*, 1863, *Café Luitpold* (built by O. Lasner in 1887) with its handsome columns and frescoes to the south side of the *Odeonsplatz*. Here stands

The Feldherrnhalle, or *Hall of the Generals*, erected by *Gärtner* at the expense of Ludwig I. in 1841—44. In 1906 two grand stone lions by the late *W. v. Rümmer* were added.

When the *Ludwigstrasse* was filled with buildings, the inner half with Renaissance buildings by *Klenze*, and the outer half with Italo-romanesque buildings by *Gärtner*, the King wished to have at the south end near the boundary between the old and new towns an edifice, which, resembling the *Loggia dei Lanzi* on the *Piazza dei Signori* at Florence, should form a grand portico open on three sides towards the new town, as the representative of the signoria, i. e. of the power of the state. In the spacious loggia, on high pedestals of

granite stand three bronze statues *viz.* the generals Prince *Wrede* and *Tilly*, cast by *Ferd. von Miller* from models by *Schwanthaler*, and (since 1891) a monument, presented by the Prince Regent and dedicated to the Bavarian army of the war of 1870, modelled and cast by *Miller*. A warrior, in a Roman helmet and with a banner, protects Peace (*Pax*) in the person of a woman; below is a lion. (In this loggia a military band plays on Sundays and Saints' Days at noon, also on Tuesdays, Thursdays and Fridays.)


Adjoining the *Feldherrnhalle* is the former **Palace of Count Preysing**, built in 1720—40 in the most magnificent rococo style, and completely restored in 1899. At present the Insurance Branch of the Bavarian Mortgage and Exchange Bank has its offices here.

West of the Feldherrnhalle is

The **Church of the Theatines** to *St. Cajetan*, founded in consequence of a vow of the Electress Adelheid (who remained childless during the eight years following her marriage) by her husband, Ferdinand Maria, after the birth of the heir-apparent in 1662, and executed in rich baroque style by the Italian *Agostino Borella* in 1662—1675. The façade was finished by the Frenchman *Cuvillés*, architect to the court at Munich, in rococo style, but yet in harmony with the earlier architecture. At the sides of the front next to the aisles are two comparatively fine towers finished in 1696, and above the quadrature is a vaulted dome. On the façade below are the statues of *St. Cajetan* and *St. Maximilian*, and above, those of *St. Adelheid* and *St. Ferdinand*, good works by Roman Boos of Füssen.

The **Interior** still shows the after effects of the Later Renaissance style, but the overcharging with stucco ornaments, the extravagance and colossal size of the figures, and the arbitrary interchange of the orders, detract from the grand total effect. The church has a nave and two aisles with transepts and a mighty dome 208 ft. high above the quadrature. The nave has a circular vault, and, instead of the two aisles, pillars, which support the vaulting of the dome, form 4 larger and 2 smaller altar niches. Very fine for those times are the wooden sculptures on the altars and in the sacristy, by *Andreas* and *Dominicus Feichtenberger* and *Balthasar Ableitner*. On the right in the first side-chapel: The magnificent mausoleum of King *Max II.* (d. 1864) and his consort (d. 1889). The *High Altar Piece*: Electress *Adelheid* with her husband and the crown prince adoring *St. Cajetan* and *St. Adelheid*, a mediocre work made for effect, by *Antonio Zanchi* of Este (1639—1722). In the right transept: neat tombstone of

Princess *Josepha Maximiliana*, d. 1821 (in her 11th year) by *Conrad Eberhard*; above an antique sarcophagus is a relief of the royal child asleep with its hands folded on the bed, the curtains of which are held by two angels, while the afflicted mother throws herself over the child she "loved and mourned so much". In the left transept: *Joachim of Sandrart* (1606—88), Intercession of *St. Cajetan* during the plague of Naples 1656. In the last chapel of the left aisle: *Karl Loth* (born in Munich 1632), Death of *St. Avellinus*. Next to it: Descent from the Cross, supposed to be by *Tintoretto*. On the left of the left transept: Imitation of the Holy Sepulchre. Accessible from the left aisle is the *Royal Vault*, in which Bavarian sovereigns, princes and princesses since the founder *Ferdinand Maria* (d. 1679) have found their last resting-place. In the sacristy: Entombment, by *Hen. Hess*, 1820. — The monastery of the Theatines has been turned into the Home Office.

 From here it is worth while taking a walk through the busy Theatinerstrasse with its brilliant shops. On the right (No. 11) is the stately edifice of the *Bavarian Mortgage and Exchange Bank* (p. 60), and on the left (corner of the *Perusastrasse*) is the "*Roeckl House*" with its beautiful frescoes. Further, *Perusastr.* No. 5/III, is the exhibition of original drawings of the *Meggendorfer Blätter* (Admission see "General Notes").

Opposite the *Church of the Theatines* is

The **Residenz (Palace)**. Admission see "General Notes"). This extensive building consists of three parts entirely separate from one another.

I. The Alte Residenz (Old Palace). The first palace on this site was built on the east side (Marstallplatz) in 1392, and was called the "*Neue Veste*" (New Fortress). After a great fire Duke Maximilian began the erection of the present „Alte Residenz" between the Kapellenhof and the present Königsbau, along the Residenzstrasse, the Grottenhof forming the centre. The architect was *Hans Reifensattel* of Munich. In 1612—18 the northern part of this now "Old" Palace was erected around the Kaiserhof by *Heinrich Schön*, also of Munich.

The edifice now formed a large square round four court-yards. On the north near the Residenzstrasse were the Kaiserhof and the Küchenhof with their surrounding buildings, and on the south parallel with them the Kapellenhof and the Brunnenhof. This new palace of Maximilian was so beautiful that it was celebrated as the "eighth wonder of the world"; and Gustavus Adolphus of Sweden, when he made his triumphal entry, cherished the wish to be able to remove the palace to Stockholm on rollers. Under Ferdinand Maria who was married to Adelheid, Princess of Savoy, *Italian taste* made itself felt in 1651 seq. in the *apartments* (see below) which were afterwards occupied by the Empress Amelia when a widow. At a later period the *rococo taste* was displayed in the so-

called *Imperial or Rich Apartments*, which Elector Charles Albrecht, as Emperor Charles VII., had furnished (after the eastern part of the Palace had been burned down in 1729) with astonishing magnificence. Of these apartments Bianconi wrote in 1771; — "At the sight of these rooms no one can any longer imagine to be fabulous the finest palaces of the fairies, which Anselmo the fool in Ariosto's Orlando wished to win at such a desperate price. The most costly tapestries, gilded bronzes, marble statues, old and new china, mirrors, paintings, embroidery, gold and silver, everything in fact is most lavishly distributed and that with such great taste that the human eye is incapable of wishing to see more."

II. The Königsbau forms the *southern wing* of the Palace, with the front on the Max Joseph's Platz (where the Royal Theatre is.) Ludwig I. had the building erected, in Florentine style, out of his private means, by *Leo von Klenze* in 1826—35, for large reception rooms and a sunny and comfortable family residence, which were wanting in the old palace. He had the apartments decorated with series of large pictures from ancient and old national poetry and history.

III. The Festsaalbau (Banqueting Hall Building) forms the northern wing of the *Palace* looking on to the Hofgarten. It was built by *Klenze* in 1832—42, with the object of giving worthy expression to the greatness of the kingdom, the magnificence of the throne, and the historical traditions of the House of Wittelsbach. *Klenze*, therefore, chose the *Later Renaissance Style* and decorated the imposing two storied portico in the principal storey with Ionic columns. On the projecting entablature are lions in a sitting posture, while between them are statues representing the 8 divisions of the Kingdom. In the upper part of the portico the windows were decorated in stucco-reliefs with statues of Victory by Schwanthaler, on whose shields are reliefs taken from Bavarian history. The rooms were decorated with paintings and statuary in a manner worthy of the building.

In the **Alte Residenz** visitors are admitted to the *Kaiserszimmer* (*Reiche Zimmer*), the *Trierzimmer*, the *Papal Apartments*, the *Reiche Kapelle* and the *Schatzkammer*; in the **Königsbau**: the *Nibelungen Rooms*; in the **Festsaalbau**: the Banqueting Halls. (Admission see "General Notes".)

I. The Court Yards of the Old Palace. From the Residenzstrasse two magnificent portals to the right and left of the Palace Guard House, lead to the *Court Yards*. Both of them are flanked on the outside by bronze lions and ornamented above the arch with allegorical figures in bronze; on the right — Wisdom and Justice; on the left — Bravery and Temperance. Outside between the two portals above the guard-house stands, in a niche, the mighty bronze "Patrona Bavariae", the Virgin and Child, and above them a lantern with the light of the sanctuary.

On entering to the left of the guard-house, we come into the **Kaiserhof**, which still shows its painted decorations that border on the antique (partly restored). Then comes the spacious **Küchenhof**, with its exit into the Marstallplatz (also side-exits). On entering to the right of the guard-house we come into the narrow *Kapellenhof*, at the left side of which is the **Old Court Chapel**; straight on we come into a short covered passage, where on the ground by the left wall lies **Duke Christopher's Stone** in iron-bands. It weighs 364 Bavarian pounds and above on the wall is the following inscription: — "Als nach Christi Geburt gezehlet war Vierzehnhundertneunzig Jahr, Hat Hertzog Christoph hochgeboren, Ein Held aus Bayern auserkoren, Den Stein gehet von freyer Erdt, Und weit geworffen ohn geferd." (i. e. Duke Christopher of Bavaria is said to have raised this stone from the ground and to have thrown it a long distance in 1490.) The three nails one above the other mark the heights jumped by the three princes, Duke Christopher, Kunrath and Philip. On the right in this passage is the entrance to

the **Grottenhof**, a charming rococo porch (the old "Residenz-gärtl"); on the left narrow side with a shell-fountain in the form of a grotto, are shell-decorations and frescoes by Candid. In the garden are bronze statuettes; in the niches a few marble statues of Roman deities. Back into the covered passage we pass through it into the **Brunnenhof** with the artistic *Wittelsbach Fountain* in bronze, designed by *Pieter de Witte*, called *Candid* (pupil of Vasari) in 1584, with the bronze statues of Vulcan (Fire), Neptune (Water), Juno (Air), Ceres (Earth) and the four principal rivers of Old Bavaria, the Isar, Inn, Danube and Lech, together with groups of tritons and aquatic birds; in the middle is the bronze statue of **Otto of Wittelsbach**, the founder of the present ruling House. — At the east end of the *Brunnenhof* a door on the left leads to the *Allerheiligenkapelle* (southern side-entrance), and on the right a door to the first boxes of the Hoftheater. — All the court-yards of the Palace are connected with one another and have inlets from three sides.

II. The Apartments of the „Alte Residenz“.

The „*Reiche Zimmer*“ of the Emperor Charles VII. (Elector Max Emanuel of Bavaria was elected German Emperor in 1742, but being hard pressed by Austria, could not return to Munich before the 23rd Oct. 1744.) The rooms occupied by him are in the splendid rococo style (s. above) and have hence also received the name of "*Kaiserszimmer*". In the antechamber: King Ludwig II., by *Piloty*; in the three following rooms: 12 portraits of Roman Emperors (by Titian), of the *Venetian School*. Then through the Reception Room into the *Throne Room* with two pictures by *Luca Giordano*. In the *Grüne Galerie* are paintings

by Dutch and Italian masters (*Carlo Dolce*, *S. Catharina*, *Domenichino*, *Sibyl*). In the adjoining *Dwelling Room* is a Florentine mosaic table with reliefs in ivory on the legs. In the *Bed Chamber* is a magnificent bed with curtains and coverlets embroidered with gold, valued at £ 65,000. In the *Mirror Cabinet* are Chinese vases, ivory candelabra (carved by the Elector Maximilian I.), and a number of mirrors that present the appearance of "Endlessness". In the *Miniature Cabinet* (No. 206) Alb. Dürer and St. Jerome. — Returning to the *Hercules Room* at the entrance to the *Reiche Zimmer* we pass through corridors with many family portraits into a wide hall, to which a magnificent marble staircase leads, and which is only accessible on festival occasions. Next come

III. The Festival Halls of the Festsaalbau. The interior of the Festsaalbau, in accordance with its object for grand court festivals, comprises only a few rooms, but these are most magnificently decorated.

From the marble staircase and through the antechamber we reach the
1. **Reception Room** with beautiful frieze reliefs by *Schwanthaler*. Then follow:
2. **Reception Room** with decorations in the Pompeian style;
3. **The Ball Room**, with galleries at each end supported by six Ionic columns of stucco-marble, on the parapets of which are painted *Caryatides* (of *carton-pierre*), which support richly coffered ceilings. On the walls are Pompeian decorations and small lightly tinted plaster reliefs with dances by *Schwanthaler*. All the architectural ornaments are painted, the furniture being richly gilded and covered with damask. At court-balls this room is illuminated with 1000 candles. On the right adjoin two smaller (4. 5.) rooms (card-rooms at court festivals) with.

The Gallery of Beauties. Here are 36 portraits of beautiful women whom King Ludwig I. had painted from life by *Stieler*, the court-painter. — On the right adjoins.

6. The fine **Battle Hall** (at court festivals for the officers' banquet, whence it is also called the *Banqueting Hall*) with 14 battle-pictures framed in with gilt laurel wreaths and representing victorious combats of the Bavarian troops in the wars of 1805—15, by *Peter v. Hess*: *Storming of Bodenbühl*, *Battles of Wörgl*, *Bar-sur-Aube*, and the right and left wings at *Arcis* (master-pieces, also as landscapes); by *Adam*, *Battle of Borodino*; by *Neideck*, of *Brienne*; by *Monten*, of *Saarbrücken* (all display great

life and power); the rest by *Kobell* are not equal to the others. Back into the Ball Room and through the west door into

The Halls of Emperors, three most magnificently furnished antechambers to the Throne Room, with large paintings covering the whole walls and representing the deeds of the greatest and mightiest emperors of the old German empire, executed by *Julius Schnorr v. Carolsfeld* and his assistants.

7. **Hall of Charlemagne.** In the upper division of the walls are 12 pictures designed and painted by the assistants: — 1. Charlemagne as a boy of 11 receives Pope Stephen II., who flees to Pepin; 2. receives the homage of the estates; 3. fights his first battle with the Saxons; 4. promises the ambassadors of the Pope assistance against Desiderius, the Lombard king; 5. drives the Lombards out of Germany; 6. is received by the Pope at St. Peter's; 7. takes Saragossa from the Moors; 8. is god-father at Wittekind's baptism; 9. holds the Imperial Diet at Ratisbon; 10. conquers the Avars; 11. makes the Pope a present of the treasure he has seized as booty; 12. dies at Aix-la-Chapelle. Below are six large mural pictures designed by *Schnorr* and painted by his assistants: — 1. Charlemagne anointed king of the Franks by Pope Stephen II. at St. Denis. 2. Entry into Pavia after the Fall of the Kingdom of the Lombards. 3. Victory over the Saxons at Fritzlar. 4. Baptism of the Saxons. 5. Council of Frankfurt-on-the-

Maine. 6. Charlemagne crowned Emperor. Above the doors are the allegorical figures of Religion, Humanity, and Temperance, and on the mullions Charlemagne's three friends; Alcuin, Arno and Eginhard; above, Charlemagne's efforts on behalf of Science and Art.

8. **Barbarossa Hall.** In the frieze (white on gold) relief: Frederick's Crusade by *Schwanthaler*. The six large pictures represent: 1. Frederick at Frankfurt elected German emperor. 2. Victorious Entry into Milan in ruins. 3. Reconciliation with Pope Alexander III. at Venice. 4. The Grand Imperial Festival at Mayence. 5. The Battle of Iconium (3rd Crusade). 6. Frederick's Death in the River Calycadnos. — The seven small pictures *above the doors*: 1. Frederick conquers Crema and protects the wounded. 2. Peace of Constance. 3. Receives his son after the Battle of Iconium. *By the windows*: 4. Banishment of Henry the Lion. 5. Installation of Otho of Wittelsbach as Duke of Bavaria. 6. Allegory of the Kingdom. 7. of the Church.

9. **The Rudolph of Habsburg Hall** is the antechamber immediately adjoining the Throne Room and hence more richly decorated. The four large mural paintings after Schnorr's compositions are: 1. Rudolph gives a priest, who is carrying the host, his horse for his ride over the torrent (Schiller's ballad). 2. Rudolph receives the news of his election as king in the camp at Bâle from Count Pappenheim. 3. Battle against Ottocar of Bohemia. 4. Rudolph restores peace to the country and sentences the predatory knights (especially rich and animated). Above is a magnificent frieze on a gold ground, after *Moritz von Schwind's* designs, painted by *Schnorr*: The Flourishing of the Sciences, Arts and Trades under the Emperor Rudolph (a procession of children).

A portico with four columns leads into.

The Throne Room with richly gilt balustrades on the galleries, each of which is supported by ten Corinthian marble columns. Above the golden

throne glitter between the armorial bearings of Old and New Bavaria gilt figures in relief of Justice, Wisdom, and Perseverance. Above the entrance Victory is presenting wreaths between trophies and coats of arms. Between the columns stand 12 statues in gilded bronze of the most eminent ancestors of the House of Wittelsbach, modelled by *Schwanthaler* and cast by *Stiglmayer*, 3 ft. 9 in. high, and each weighing 50 cwts.

The series begins on the left of the entrance: 1. Otho the Illustrious, Count Palatine of the Rhine and Duke of Bavaria, d. 1253. 2. Ludwig the Bavarian, Emperor, d. 1347. 3. Ruprecht of the Palatinate, Emperor, d. 1410. 4. Frederick the Victorious, Elector of the Palatinate, d. 1476. 5. Ludwig the Rich, Duke of Bavaria and Landshut, d. 1479. 6. Albrecht IV. the Wise, Duke of Bavaria, d. 1508. 7. Frederick II. the Wise, Elector of the Palatinate, d. 1556. 8. Albrecht V. the Generous, Duke of Bavaria, d. 1579. 9. Maximilian I. Elector of Bavaria, d. 1651. 10. Charles XI. King of Sweden, and Duke of Zweibrücken, d. 1697. 11. John William, Elector of the Palatinate, d. 1716. 12. Charles XII. King of Sweden and Duke of Zweibrücken, d. 1718.

The Trier Rooms (once occupied by the Prince and Bishop of Trier) are distinguished for the fondness of display in the 17 and 18 centuries, costly gobelins, magnificent tables, Venetian glass candelabra, Chinese vases, embroidered tapestries etc.

The Papal Rooms, which Pope Pius VI. occupied in 1782, were furnished with great pomp from designs by *Candid* in 1640. The *Reception Room* has inlaid mosaic walls, a shell-grotto, and tables with Florentine mosaics, tortoise-shell and mother-of-pearl. The dwelling apartment has a gilt ceiling of wood, the bedroom gobelins and mosaic pictures, and the *writing-room* mosaic walls and paintings on the ceiling by *Candid*.

Now back into the Kapellenhof and through the Grottenhof to **The Königsbau**. Here on the right side of the ground-floor are

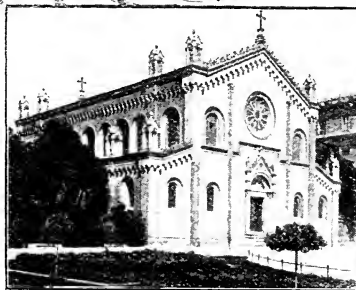
IV. The Nibelungen Rooms, five rooms with 19 large frescoes and numerous smaller pictures with scenes from the Nibelungenlied, executed by **Julius Schnorr von Carolsfeld** in 1827 seq., who solved the difficult task of putting reality as far as possible into the mediaeval popular heroic poem with its epic power and

grand plastic, its objectivity and its thorough German feeling, of clothing the mighty forms with flesh and blood without removing them from the field of poetry, and at the same time of preserving the dramatic development of the action, the severity of the style, the correctness and beauty of the form, and the warmth of the colouring.

The *Entrance Hall* and the *First Hall* contain the most important pictures. I. *Entrance Hall*. Above the entrance: The Poet attended by Legend and Saga, as the two sources of his poem. On the left of the entrance: Gunther and Brunhild. On the right: Siegfried and Chriemhild. Farther to the right: grim Hagen of Troneck, Volker the minstrel, and Dankwardt the marshal. Above: the dwarf Alberich, keeper of the Nibelungen treasure and Eckehardt, Chriemhild's messenger. On the third wall: Dietrich of Berne and Meister Hildebrand, King Etzel (Attila), and his faithful vassal Rudiger. In the arch above the window: Hagen hears from the fairies of the Danube the prophecy concerning his own and his companions' ruin in Vienna. Farther to the right: Siegfried's parents, Siegmund and Siegelinde; Queen Ute, Gunther's mother, with her sons Gernot and Giselher. On the ceiling 4 narrow long pictures on a black ground with the principal contents of the poem: The Quarrel of Chriemhild and Brunhild for the precedence on entering the church; Siegfried's Death; Chriemhild's Revenge; Etzel's Lamentation. II. *Marriage Hall*: The most important events of Siegfried's life. III. *Hall of Treachery*: Continuation of Siegfried's experiences and his

death. IV. *Hall of Revenge*: Fall of Hagen and Chriemhild. — V. *Hall of Mourning* (finished by Xaver Barth after Schnorr's designs in 1867); Three large mural paintings: Interment of the Dead; Sad Tidings brought to Bishop Pilgrim; Bringing back the weapons of the fallen to the Castle of Bechlarn (the two singers have the features of Ludwig I. and Ludwig II.). — The upper apartments (not accessible) are adorned with plastic or painted friezes and decorations in the Pompeian style, which form the frames of pictures by celebrated artists (Kaulbach, Schwind, H. Hess, Hiltensperger etc.). The festival rooms of the uppermost storey and the king's dwelling apartments contain representations from the *Greek poets* (The Argonauts, Hesiod's, Works Shield of Hercules, Songs of Anacreon, Tragedies of Aeschylus and Sophocles, Comedies of Aristophanes, Idyls of Theocritus and Reliefs from Pindar's Odes). The king's apartments have also pictures from *German poets* (Walter von der Vogelweide, Wolfram von Eschenbach [Parzival], Bürger, Klopstock [Hermannsschlacht], Wieland [Oberon], Goethe, Schiller and Tieck). Ludwig II. presented the Königsbau, which the Queen Dowager Marie occupied until her death, to the Bavarian State.

The Treasury. (Admission see "General Notes".) It received its principal jewels from Duke Albrecht V. (1550—79). It contains the *Royal Insignia*, the "*Hausdiamant*", a large blue diamond of 36 carats in the Order of the Golden Fleece, the celebrated *Pearl of the Palatinate*, half white and half black; the large Bavarian pearls, magnificent and ingenious *vessels of rock-crystal*, gold and gilded silver, with *precious stones and enamels*, mainly by masters of Munich (also of Augsburg and Nuremberg); an *equestrian statuette of St. George* and the Dragon, the knight in chased gold, the dragon of jasper, and the whole set with diamonds and pearls; the *crowns* of the Emperor Henry the Saint and his Queen Kunigunde, 1010; the Bohemian crown of Frederick V. of the Palatinate, taken at the Battle of Weissenberg in 1620, and an imitation of Trajan's Column at Rome, 6 ft. high, of lapis lazuli, made at Rome (1763—83) by the bronze founder and architect *Luigi Valadier*.



Le Palais Royal.
Festsaalbau.

Kgl. Residenz.
Allerheil.-Hofkirche.

The Royal Palace.
Portal d. alt. Residenz.



L'Eglise royale de Tous les saints.

Allerheiligen-Hofkirche.

Court Chapel.

The Reiche Kapelle. (Admission see "General Notes".) It was founded in 1607 by the Elector Maximilian I., and, is, with its decorations of gold, lapis lazuli, mosaics, marble and precious stones on the floor, walls, ceiling and altar in itself a jewel. It contains the inalienable treasures of the House of Wittelsbach, founded in 1551 by Albrecht V. Among them are numerous works of art, especially of the Later Renaissance Period.

Above the entrance: Annunciation, oil-painting by Candid, 1607. Among the art treasures: Tripartite "pocket-altar" of Mary Queen of Scots, of solid gold and enamelled, with biblical stories; Cross of Queen Gisela of Hungary; Altar of the Emperor Arnulf used on his journeys; Reliquary of the Emperor Henry II. with the four Evangelists engraved in gold, and a large rockcrystal;

The Cabinet of Porcelain Notes" „Residence").

The Allerheiligen-Hofkirche. Principal entrance from the Marstallplatz, side-entrance from the Brunnenhof (see Court Yards) at the end on the left. (Admission 20 Pf.)

As early as 1823 Ludwig, when still Crown Prince, being carried away by the dreamy effect of the Cappella Palatina at Palermo, which is brilliant with the richest ornamentation in colour, gilding and mosaics, made a vow at the midnight mass on Christmas Eve, that he would erect a similar court-chapel in Munich. His architect *Leo v. Klenze* managed to persuade him to take the Byzantine Romanesque Church of St. Mark at Venice as his model, in imitation of which the **Interior** of the Church was executed in 1826—37 with so profound an understanding of the artistic and at the same time of the ecclesiastical effect of the building that it now belongs to the most important creations of art in modern times.

Even by day the effect is most imposing. Nowhere does the light from the windows meet the eye. The dark-coloured marbles and the mosaic painting on gold ground glisten mysteriously in the soft dim light. All the walls are lined with mosaics of stucco-marble. The columns are of marble, the capitals gilded and all the pillars are covered with bright ornamentation in strong and decided colours. The rich pictures of the vaultings, the niches and side-altars were executed *al fresco on a gold ground*

Relief of the Descent from the Cross by Michael Angelo Buonarroti embossed in wax; Silver pix with magnificent ornamentation in gold; Ivory relief by Christopher Angermeyr, court sculptor to the Duke Maximilian I. of Bavaria, 1631; numerous specimens of goldsmith's work by masters of Munich, Augsburg and Nuremberg, with a profusion of precious stones and pearls.

very interesting (see "General

by *Heinrich von Hess* and his friends and assistants, Schraudolph, Koch, Müller and Seitz, from his designs. Their subjects are the *Promise* (the Fall, the Covenant with God the Father and the promises of the Patriarchs and the Prophets) and the **Fulfilment** by the Son and by the Holy Ghost in the Church.

On Sundays and Festival Days, when the Court is at Munich, a solemn high mass, sung by court singers, takes place after the sermon (10. 30. a. m.).

Next to the Old Palace on the north is the entrance to the **Hofgarten with the Military Museum** and the **Arcades**. The fine entrance gateway opposite the Briennerstrasse was erected by *Klenze* in 1825: it leads into the Hofgarten, which is situated opposite the Festsaalbau of the Palace. Of the former luxurious

garden the *Fountain Temple* in the middle with grottos of shells is still preserved. On the top stands a *bronze statue of Bavaria* with a harvest wreath of the allegorical attributes of the products of the country. It was taken from the old western Hofgarten and is an admirable work of the best years of the 16th century. In the reign of the Elector Charles Theodore the flower-beds were covered with gravel and the present rows of limes and horse-chestnuts were planted. In 1895 the Hofgarten was transformed into charming gardens. One *fountain* near the Arcades still recalls the old garden; it bears a nymph by *Schwanthaler*.

The **Army Museum** (Admission see "General Notes") on the east side of the Hofgarten (in place of the old barracks) was built after the plans of the architect *Mellinger* in the later Italian Renaissance style (1899—1905) and forms an imposing termination to the Hofgarten. At the south entrance to this building is also the residence of the governor of the town, the military library and the war archives.

From the low-lying ornamental grounds in front of the Museum, (with the equestrian statue of *Otto von Wittelsbach* by Ferd. v. Miller,) a flight of steps leads to a terrace with a number of old and interesting cannon; from here the **Entrance Hall** is reached, where *eight statues of rulers of Bavaria and the Palatinate*, and also a number of guns from various countries, illustrating old and modern artillery, are especially worthy of note. A flight of steps with rich plastic decoration leads to the great *Cupola Hall* (100 ft. high), intended as a **Military Representative Hall**. The walls are ornamented with reliefs symbolising Bavarian orders. In the background is a life-size portrait of the Prince Regent, painted by Professor Fuks. From the gallery and the columns depend flags, among them trophies of the epoch of Napoleon's campaigns.

The Collections. *On the ground floor, north side wing:* Objects from the period 1500—1806. **Anteroom:** Maps and charts. **Room I:** Weapons from the

end of the 15. Century. **Room II:** 16 Century. **Room III:** Time of the Elector Maximilian (30 years' war) and of the Elector Ferdinand Maria. **Room IV:** Time of the Elector Max Emanuel (1679—1726). Turkish trophies. **Room V:** (1726—1777), Karl Albert and Maximilian III. Joseph. **Room VI:** 1778 to 1806. — *South side wing:* Objects from the period 1806—1906. **Anteroom:** Souvenirs of the occupation of South Tyrol by the Bavarians. **Room VII:** Napoleonic epoch (1805—1812). **Room VIII:** Reign of Max I. Joseph (1813—1825). **Room IX:** Reign of Ludwig I. (1825—1838). **Room X:** Reign of Ludwig I. (1838—1848). **Room XI:** 1848—1870 (Maximilian II. and Ludwig II). **Room XII:** War of 1870/71. **Room XIII:** 1871—1876 (Ludwig II). **Room XIV:** 1886—1906. — **Basement:** Captured Guns (French and Chinese), instructive models etc. — *North wing:* Artillery Section. — *South wing:* Specialised Collections.

On the west and north of the Hofgarten are

The Arcades, containing 125 pier-arches; Ludwig I. had the walls and ceilings adorned with arabesques and **Frescoes**. The frescoes executed after *Cornelius'* designs by his pupils begin above the *Entrance into the Palace*. Here and above the two middle archways W. Kaulbach painted Bavaria and the 4 Bavarian Rivers, the Rhine and the Danube, the Main and the Isar. On the sides of the entrances the trophies were painted by *Eugen*

Neureuther, and the festoons of fruit and flowers by *Sippmann*. The first *Mural Paintings* which have for their subjects the *History of the House of Wittelsbach*, have been recently artistically restored by Prof. A. Spiess.

I. Deliverance of the German army in the Pass of Chiusa di Verona by Otho the Great of Wittelsbach in 1155, by *Ernest Förster* (the art historian). **II.** Count Palatine Otho of Wittelsbach is invested with the Duchy of Bavaria (1175), by *Clemens Zimmermann*. **III.** Nuptials of Otho the Illustrious with the Countess Palatine Agnes near the Rhine in 1225, by *Röckel*. **IV.** Fall of Bridge over the Inn near Mühldorf (1558) with the retreating Bohemians, by *Stürmer*. **V.** The Emperor Ludwig of Bavaria's Victory near Ampfing (1322),

by *Hermann*. **VI.** Coronation of the Emperor Ludwig of Bavaria (1328) at Rome, by *Stilke*. **VII.** Duke Albrecht III. declines the crown of Bohemia (1440), by *Hiltensperger*. **VIII.** Duke Ludwig the Rich's Victory near Giengen, 1462, by *Lindenschmitt*. **IX.** Founding of the Right of Primogeniture by Albert IV. in 1506, by *Schilgen*. **X.** Storming of Godesberg, by *Gassen* after a design by *Stilke*. **XI.** Duke Maximilian I. is made an elector (1623), by *Eberle*. **XII.** Elector Max Emanuel storms Belgrade (1688).

Of far greater importance are the 28 *Italian Landscape Frescoes* by **Karl Rottmann** (1830—34) in the continuation of the Arcades (best seen in the afternoon from outside the Arcades). The frescoes had suffered so much from humidity, climate, and vandalism that they were entrusted for restoration to Rottmann's son, but, in spite of this, their former beauty can now scarcely be even suspected. As in the Greek landscapes in the New Pinakothek Rottmann has also in this earlier series united the ideal effects of an imaginative landscape with perfect faithfulness to nature and in a few large and pregnant forms he has, as it were, wrung from the soil its historical importance. The series of the frescoes goes from North to South Italy: Trient, The Hermitage of Verona, Florence, Perugia. Acqua Acetosa, Rome, Ruins of Rome, Campagna di Roma, Monte Cavo, Lago di Nemi, Tivoli, Monte Serone, Terracina, Lago d'Averno, Gulf of Baiae, Island of Ischia, Palermo, Selinus, Temple of Juno Lucina, Girgenti, Syracuse, Etna, Rocks of the Cyclops, Theatre of Taormina, Messina, Reggio, Scylla and Charybdis, Cephalus.

The northern side of the Arcades was to have been adorned with the Greek landscape frescoes of Rottmann (see New Pinakothek), but after perceiving the damage caused to the Italian frescoes, the king gave them a place of greater security and on the ceiling of the walls, that were decorated in the Pompeian style, he had the scenes from the Greek War of Independence copied *al fresco* by Nilson (see New Pinakothek), from *Peter Hess'* 39 small coloured sketches. The effect loses very much by the high position, but on closer inspection they prove to be very artistic pictures and full of dramatic life.

On the north side of the Arcades is

The **Collection of Casts of Classic Sculptures**, illustrating the development of Greek and Roman plastic art. (Admission see "General Notes".) — Next to it is

The **Ethnographical Museum** (Admission see "General Notes"), a rich collection of objects (labelled) of ethnography from parts of the world outside Europe. Room I: Afrika, II: Japan,

III: China, IV: The East and India, V: Malayan Countries, VI: Australia, Oceania and America. — In the same storey near the end of the northern Arcade is (on the left statues of Hercules in wood by R. Boos)

The **Exhibition of the Kunstverein** (*Art Union*). The pictures, of which the greater number are good, are renewed every Saturday (Admission see "General Notes").

The exit by the side of the Kunstverein leads straight on past the statue of a youth, on the right, nick-named "Harmless" from the first word in the dedication on the socle, to the entrance into the "*English Garden*" (p. 65).

From the western gateway of the "Hofgarten" the Residenzstrasse runs southwards to

The Max Josephsplatz, an architecturally fine square. On the north side is the **Königsbau** (p. 28), on the south the **Post Office**, the north side of which has a large portico by *Klenze* (1835) with horse-tamers (by *Hiltensberger*) on its inner wall. On the east side is

The Kgl. Hof- und Nationaltheater, rebuilt, after the fire of 1823, by *Klenze* for the corporation of Munich, after the old plans by *Fischer* (1811). Above the spacious portico in the pediment is Apollo among the Muses, and above again, Pegasus and the Horae from cartoons by *Schwanthaler* (restored in Italian glass mosaics 1896). The arrangements of the interior are well worth seeing. (For admission see "General Notes".) — In the middle of the square stands

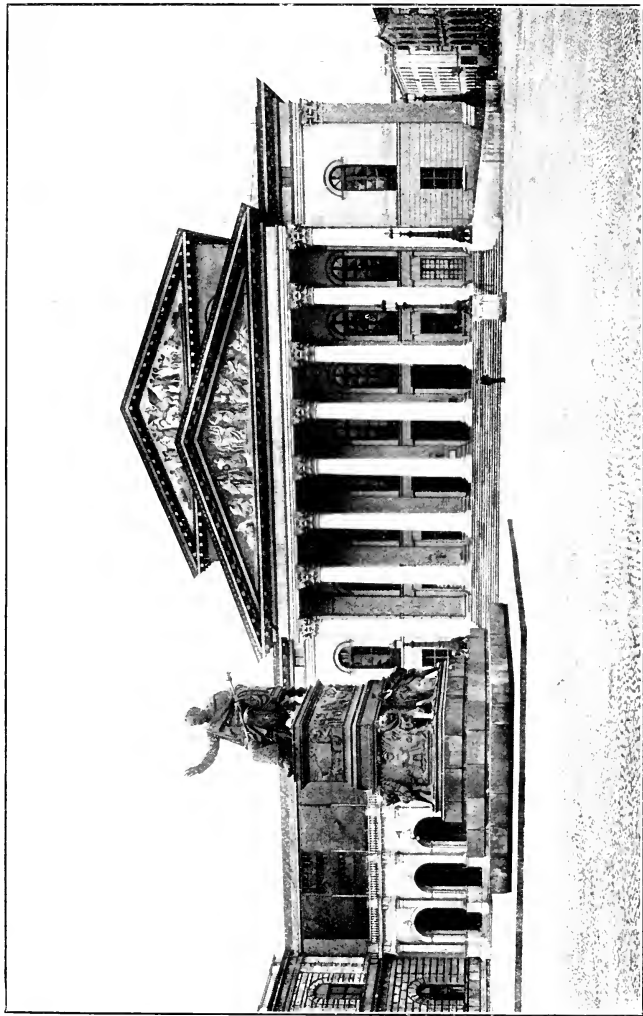
The Monument of King Max Joseph I., artistically very fine, architecturally arranged by *Klenze*, modelled by *Chr. Rauch*, cast in bronze by *Stiglmayer*, dedicated by the citizens of Munich and unveiled 1835. — On the north next to the Hoftheater and connected with the Palace is

The Kgl. Residenztheater, executed under the Elector Maximilian III. by *François Cuvillés* in 1752—60. It is of timber-work and was restored in the richest rococo style in 1857. It serves principally for comedies of real life. From the south end of the Max Josephplatz we pass eastwards into

The Maximilianstrasse. This is the finest and most frequented street in Munich. It is 1802 yds. long with many stately buildings on both sides, and in its narrower part (74¾ ft. broad) with rows of shops, which are among the finest in the city.

The street was laid out by King *Maximilian II.* with the assistance of the town after the plans of *Bürklein* and *Zenetti* in 1852. King Max was desirous that the buildings in this street should receive a common character, and with his predilection for the Romanesque style, he cast about for a new style

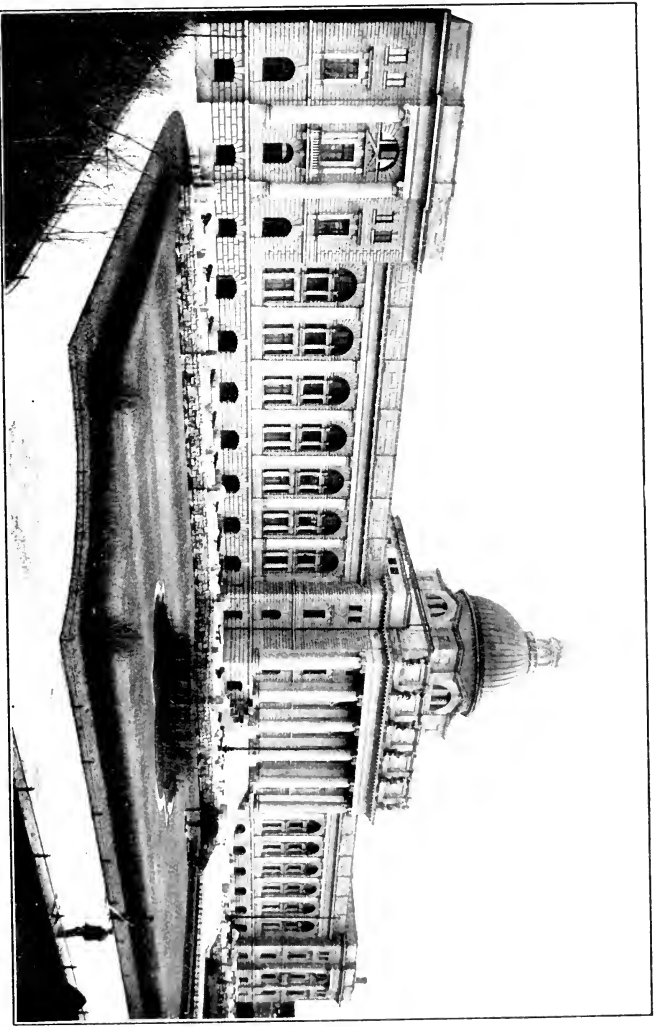
adapted to the spirit of the times, taking the mediæval style as a foundation. *Bürklein* was the most suitable architect for the execution of this plan. He erected the long Government Buildings in 1856—59, and opposite to them the king, fulfilling a wish he had long cherished of collecting national art trea-



Le Théâtre Royal.

Kgl. Hof-Theater.

The Royal Theatre.



Musée de l'Armée.

Armée-Museum.

Army Museum.

asures in contradistinction to the foreign treasures collected by his father, had the National Museum (since 1900 removed to a new building, p. 40) built in

a similar style by Riedel. Other buildings were added which accommodated themselves to the new style.

On entering the Maximilianstrasse from the Max Josephplatz the first building on the right is an enlargement of the **Mint** executed by Bürklein in 1857—59: Its wings are connected by a row of arcades. At the top are bronze statues of Mining, Chemistry, Engraving, the Art of Coining, Trade, Industry, Science and Art. In the east wing are the Ceylon Tee Rooms.

The older part of the Mint of 1465 (Entrance in the Hofgraben, No. 4) has a *court-yard with arcades*, which is worth seeing. It has three tiers of open arches, and is one of the oldest (1550) Renaissance works in Munich. In this court-yard the ducal family used to hold their *tournament exercises*. The façade of this building is by Gärtner (1809). — Between the Mint and the Post Office we at once come in a southerly direction, and under the archway, into the **Alter Hof**, formerly the *Ludwigsburg* or the *Alte Veste*, the oldest palace of the Dukes of Bavaria, begun by Ludwig the Severe in 1253. (The Gothic bay-window in the south wing looking on to the Burgstrasse is still preserved.) The Emperor Ludwig the Bavarian, who was born in this part of the building, added the west wing. On the east side of the "Alter Hof" is situated the "**Rentamt**" (Revenue Office).

Back through the archway and to the right down the Pfisterstrasse to **The Hofbräuhaus am Platzl**.

The Hofbräuhaus is an old institution, for it was built in 1644, but it is one that still keeps up its celebrity. Ludwig the Severe (1255 to 1294) already possessed a brewery in Munich and under him regulations for the brewers were also drawn up. In the 16th century the white wheaten-beer came from Bohemia to Munich and at first took the place of the brown barley-beer. The brewing of this beer was, however, stopped by the police authorities, because it was held to be injurious to health. Then the duke monopolised the right of brewing, and so originated the ducal white brew-house, but in 1589, "*in the interest of the royal purse*", a "brown" or "Hofbräuhaus" beer was again brewed in the *Alter Hof* (see above), which was enlarged in the direction of the present one in 1631. In 1708 brown beer was also brewed in the "white brew-house", and since 1807 only brown beer has been brewed. As early as in the 15th century the beer-brewers assumed an important position among the tradespeople of the town. In the year 1500 there were already 12 beer-breweries in the Neuhausergasse (they had their store-cellars on the Gasteig). In 1800 a consumption of 50,000 kilderkins was calculated for the summer months alone, and for the year 150,000 kilderkins, according to which it averaged 3 kilderkins a head

for the population at that time of 40,500. The "Einbeck" beer, called later "*Bock*" and brewed *only* by the *Hof* was sold for two months beginning on Ascension Day even 300 years ago, but only in the Alter Hof and in the Schranren-Platz. Even now the Hofbräuhaus is still the most frequented beer-house in Munich, and the beer is regarded as the best. But the old primitive bar has been renewed and looks most respectable, for in 1897 the Hofbräuhaus was rebuilt by Heilmann and Littmann. The rooms have been furnished in the style of the time of its foundation, and are decorated with paintings. Deer's head adorn the ante chamber in the 1st storey. Passing on through this room we come to the large Hall with a vaulted roof, and Gothic windows, allegories and mottoes on the long walls between the windows, and at the ends symbolical mural paintings. From the roof are suspended four chandeliers with electric light. In the *entresol* there is a richly decorated "Trinkstube". On the subject of Munich beer a Frenchman writes: "A glass of Munich beer was brought. What a heavy, materialistic liquid! — This is the first thing that strikes one, and yet what an aroma goes forth from this liquid, sparkling, delicate and flaky like silk-threads, while froth glistens at the top of the glass, light, transparent, and gilded like a cloud as

a morning sky. And then how delightful the first draught! How powerful the spicy drink is against attacks on one's

health, and also against the annoyances of life!"

From the Hofbräuhaus northwards between the *Café Orlando di Lasso* and the *Club House* of the Students' Society "Rhenopalatio" across the square "Am Kostthor", back to the Maximilianstrasse and crossing this latter to the left through the *Marstallstrasse* to the *Marstallplatz*. Here on the left are: The *Residenztheater* (p. 36) and the *Allerheiligenhofkirche* (p. 33); on the right (No. 5) are the *Royal Stables (Marstall)* with a fine stud, and (No. 4) the *Royal Riding School*, erected in the Renaissance style by *Klenze* in 1822. On the columns are *Castor* and *Pollux*; above the high gateway is a relief: *Combat of Centaurs and Lapithae* (1822). Next door are the *Royal Coach House* and *Saddle Rooms* with the magnificent carriages and sleighs of the Elector *Max Emanuel* and of *King Ludwig II.* (For admission see "General Notes".) Back to the Maximilianstrasse; on the left (No. 4) is *The Four Seasons Hotel*, one of the largest hotels in Munich, with a façade half Gothic. On the right (No. 34) entrance to the "Schauspielhaus" (Theatre for modern plays). The second half of the Maximilianstrasse broadens out into the so-called "Forum" with gardens on both sides. On the left (No. 14) are the stately

Gouvernement Buildings (189 yds. long), built by *Bürklein* in 1858—64, in which *King Max's* mixed style (union of Late Gothic and Renaissance) is most consistently carried out. The whole length is faced with terracotta. In the "Forum", in front of the Government Buildings, stand two statues: *Count Erasmus v. Deroy* (General of the Infantry, d. 1812 in Battle of *Polotzk*) designed by *Halbig*, and erected by the Bavarian army; and *Count Rumford*, by *Zumbusch*, 1868. The count's name was *Benjamin Thompson*, having been born at *Rumford* in 1753. He was at first a teacher and then a major and commander of a squadron in the American War of Independence. After the conclusion of peace he became a lieutenant-general and councillor of state in Bavaria. He was distinguished for his zeal in the promotion of the public good (*Rumford soup*, economical stoves, and the *English Garden* in Munich). He was created a count by the elector. Opposite is the great philosopher *Schelling* (d. 1854) by *Brugger*, dedicated by his grateful pupil *Maximilian II.*, King of Bavaria, 1861. On the left stands *Fraunhofer*, the celebrated optician (d. 1826) by *Halbig*, 1868. Behind these statues is (*Maximilianstrasse* 26)

The former **National Museum**, the celebrated collections of which were removed in 1900 to a newly erected magnificent building in the *Prinzregentenstrasse* (see p. 40). *King Maximilian*

lian II., for the most part out of his private means, had this earlier building erected (1858—66) by *Ed. Riedel* in a mixed style similar to that of the Government Buildings. The inscription put up by the king and referring to the object of the building runs as follows: — “*Meinem Volk zu Ehr und Vorbild*” (An honour and example for my people). On the ground-floor of the east wing is the „**Permanent Exhibition**“ of the Munich Artists' Association (for admission see “General Notes”). In the remaining rooms the collections of the „**Deutsche Museum**“ I. Division (Admission see “General Notes”) have been temporarily accommodated. This Museum illustrates the history and development of the natural and technical sciences by means of working models and demonstrative devices (II. Division see p. 53).

The *Maximilianstrasse* (see above) forms between the National Museum and the Government Buildings an oblong “Forum” which terminates eastwards in a circular place, in the middle of which stands

The Monument of Maximilian II., a magnificent monument, modelled by *Zumbusch*, cast by Miller, architecturally arranged by Hugel, and according to the inscription “erected by his faithful people” in 1875.

The king, in his coronation robes, in his attitude, posture and expression, looks as royal as he does complaisant and amiable. He leans with his left hand on his sword, and holds the roll of the constitution in his right. On the socle sit: Peace, at the front, Enlightenment, on the left, Justice, on the right, and Strength, towards the east (by their uniform grouping they symbolise the king's character); above on the corners are four genii with the coats-of-arms of the four tribes of the Bavarians. The whole is 42½ ft. high, the figure of the King 16½ ft.; the pedestal is of granite and syenite.

Southwards from the monument stretches the Steinsdorfstrasse (Isar Quay) to the Protestant **Church of St. Luke**, a very noble and graceful edifice (1895), in the Transition Style from Romanesque to Gothic, with towers at the corners of the facade and a large cupola above the quadrature, erected by Prof. Albert Schmidt. Opposite the

church on the Prater Island is the **Alpine Museum** (Adm. see „General Notes“), with an interesting collection; noteworthy is the large „Jungfraurelief“ by Imfeld, and on the farther bank of the river to the south the **Electricity Works** with their high chimney, and **Müller's Public Baths** (p. 53).

Northwards from the monument past the fine **Wilhelms-Gymnasium** (on the right), a fine building in the Early Renaissance style by *Leimbach* (1876), the Pfarrstrasse leads (No. 3 the „**Arbeiter-Wohlfahrts-Museum**“ (Museum of Workmen's Safety Appliances see “General Notes”) to the *St. Annaplatz* in the so-called Lehel Quarter. Here on the right stands **St. Anna's Church**, a substantial new building in the severe, monastic Romanesque style (after the manner of buildings in the Rhine Country), executed after the plans of Prof. *Gabriel Seidl*, containing paintings by Professor *Rudolf von Seitz* and Professor *Martin Feuerstein*. Fine chime of eight bells. — Opposite is the old church of *St. Anna's* with a new (1855) Romanesque front

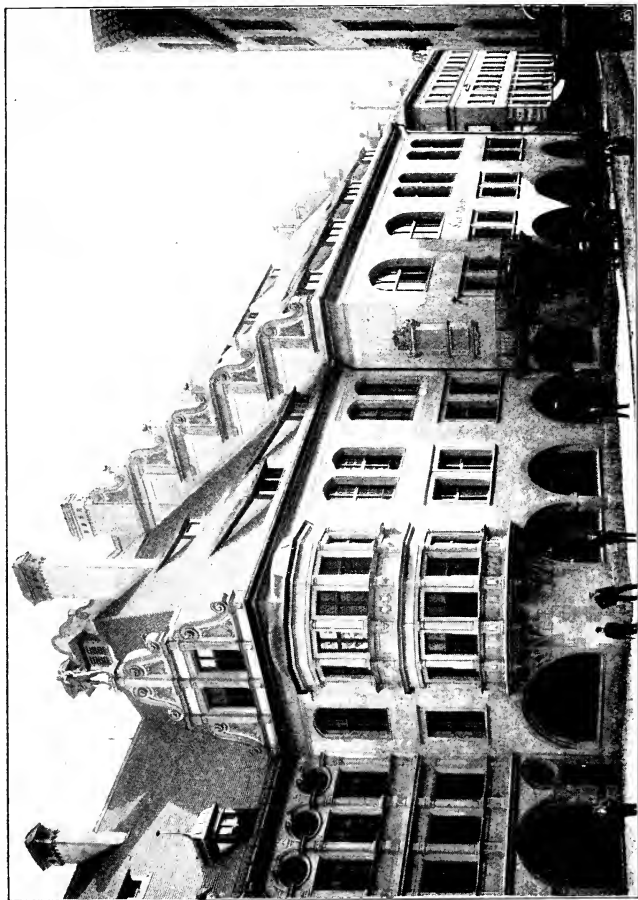
with two towers, by Voit, now *the conventual church of the Franciscans*.

A few steps back and to the left through the Gewürzmühlstrasse to the **Thierschplatz** with a fine *fountain* by Professor *Kurz*; then northwards through the Triftstrasse and Wagnmüllerstrasse to the **Prinzregentenstrasse**, which leads from the old "Prinz Carl Palais" (now seat of the Austrian Embassy) along the English Garden to the Isar. On the south the street is lined by splendid private houses and the Cadastral Survey Offices. In front of the *National Museum* is the **Hubertus Temple**, erected 1907 by Professor *G. Hildebrand*. The **National Museum** (for admission see "General Notes"), consists of a group of various buildings, after plans by Professor *Gabriel Seidl*, characterising the development of the German Renaissance. In the middle stands a fine tower. Over the main entrance is the statue of King Maximilian II., the founder of the Museum; above is his motto: "Meinem Volke zu Ehr und Vorbild" — "an honour and example to my people". At each of the two corners is a round tower. There are 48 large rooms on the ground-floor for the prehistoric epoch of Bavaria down to the present time; 35 rooms on the first storey for special collections; a hall in the form of a Gothic Cathedral for religious works of art; model rooms of old burgher houses; a hall for armour; a bay-windowed room for the "Fuggerstube"; rooms in the towers for artistic work in ivory, and for the guilds room. In the upper storey are rooms for Schmederer's "Krippen" Collection ("Krippe" = manger, and represents scenes from the childhood and early life of Christ, by means of small figures and miniature landscapes), and on the ground-floor are rooms typical of the peasantry of the eight provinces of Bavaria. There are also tin coffins, a barricade formed by waggons, a torture-chamber and a refreshment-room.

The architectural style of the single buildings outside harmonizes with the periods to which the objects inside belong. The collection offers an object lesson on the development of civilisation in the country, as represented by curiosities of public and domestic life, and by souvenirs of historical personages, and of manners and customs, etc. In obtaining a clear idea of the great number of objects here collected in rooms, court-yards, and gardens, the following **Abstract of the Catalogue** will be very useful.

In the **Vestibule** (stuccoed ceiling after Bavarian copies of the 17th century) are: a Turkish cannon (1758); a falconet, cast 1534 by Sebaldt Hürder in Neuburg on the Danube; falconet from the former fortress of Wilzburg

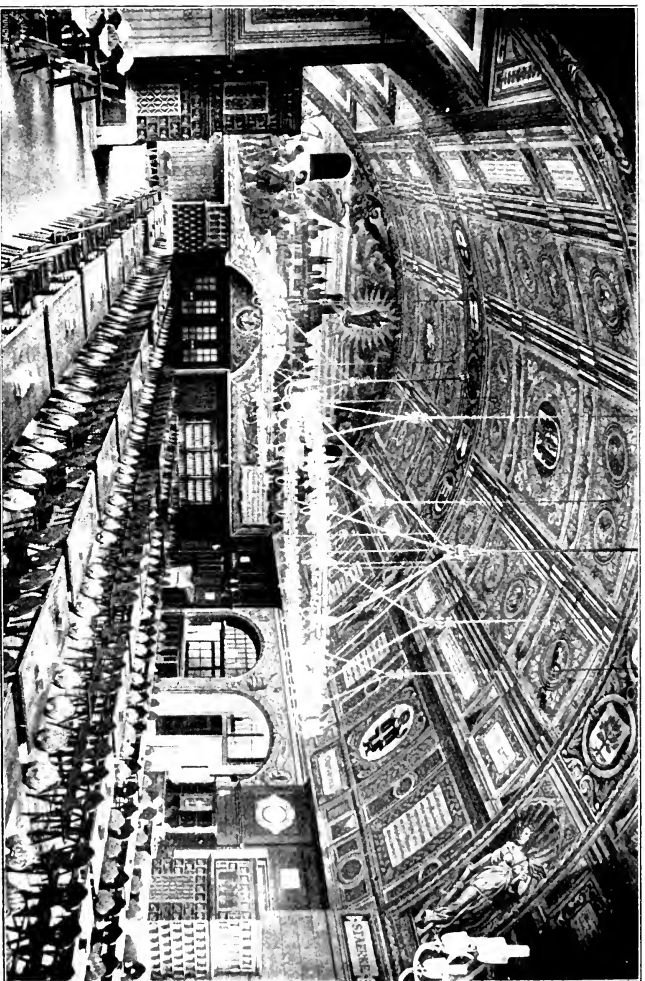
(1505). Next to the entrance-doors five bronzes: The allegorical figure of Virtus, and The Four Seasons. In the *ante-chamber* on the left, the large high tomb of Ladislaus, the last Count of Haag (d. 1506). On the wall at the back: The



La Brasserie royale.

Kgl. Hofbräuhaus.

The Hofbräuhaus.



Salle de fête.

Hofbräuhaus-Festsaal.

Banqueting Hall.

grave-stone of Orlandi di Lasso (d. 1595) the composer and ducal Bavarian Court director of the orchestra. On the right side-wall: several stone epitaphs and monuments of the Renaissance and Baroque Periods. (Here on the right entrance to Refreshment Room.) We now cross over the flight of stairs on the right. In the *Antechamber to the Ground Floor* in two niches: The busts of King Maximilian II. and of the Prince Regent, modelled by Prof. v. Rümman, cast by F. von Miller.

On the right through the marble door-way to the *Collections* illustrating the *History of Civilisation*, which stretch from the pre-historic and Roman periods down to the present *through the 48 Rooms of the Ground Floor.* **Room 1: Pre-historic Antiquities.** The remains belong to the Stone Age, the 1st and 2nd Bronze Ages, the so-called Hallstatt Age, concluding with the La Tène Age, and consist of weapons, jewelry, and helmets: among the last in a special glass-case (No. 7) the celebrated so-called Golden Hat which was found near Schifferstedt in 1835. **Room 2: Roman Antiquities.** Monuments of the Roman Period, chiefly from the Provinces of Rhaetia and Noricum. These antiquities offer a vivid picture of public and private life, of religious and military customs, of arts, of the handicrafts, and of the commerce that furthered them. There are also many altars that were consecrated to the worship, or in commemoration of the dead; milestones from the numerous roads; flat tombstones; military documents; mosaics and pottery; products of the art of working metals, etc. The large *Mosaic Floor* was discovered in 1856 between the foundation-walls of a Roman edifice near Westerhofen not far from Ingolstadt. In the wall at the back of the room are niches after the manner of a Roman columbarium, in which are placed vases, amphoras and funeral urns, etc. made of clay and glass. **Room 3: Remains of the so-called Merovingian Period** (especially tombstones) from the time of the great migrations down to Charlemagne. In Glass Case 1 notice the valuable remains from a double tomb at *Wittislingen* near Lauingen on the Danube (excavated 1881); a magnificent hornbook with inscription on the back in silver, covered with gold filigree and set with garnets, etc.; bands of gold thread; mounts incrustated with silver. **Room 4** (circular with rounded vaulting

resting on a centre column) contains specimens of *Romanesque miniature work.* The glass-cases contain valuable ivory carvings (10—13 centuries); jewel-boxes from Narval with gilt copper mounts, northern work, alleged to have been in the possession of St. Cunigunde of Bamberg; symbolical figures of the elements (gilt bronze); reliquaries made of magnificent Limousin enamel richly coloured; portable altar, engraved, from Watterbach in Lower Franconia; a dalmatica (tunic) of the Emperor Henry the Saint (d. 1024); a bishop's mitre with representations of the martyrdoms of Stephen and St. Thomas à Becket of Canterbury; specimens of Late Byzantine, Russian and Modern Greek ecclesiastical art.

Room 5: A Romanesque Lapidarium, containing principally the extensive Wessobrunn remains (13 century) of *Romanesque buildings and statues* in stone and wood. The paintings of the room are copies of mural decorations discovered at Perschen in the Upper Palatinate. **Room 6:** Chiefly earliest specimens of the art of painting. **Room 7:** Monuments of art, referring to the Emperor *Lewis the Bavarian.* Between Rooms 7 and 8 a passage and stairs lead to Rooms 7a to 7l of the basement. In the **passage:** Epilogue of Otto von Bechthefels (d. 1452). By the window, the wooden figure of a prince (1400). **Rooms 7a and 7b** are intended as an extension of the Gothic Section, and contain more especially plastic work: Tombstone of Conrad von Bickenbach (d. 1393); of Henry von Bickenbach (d. 1403); of Kunz von Hagerkorn, knight of the Order of St. John (d. 1421). A carved tympan, Christ on the Mount of Olives, from Eichstätt. A painting of Christ in Chains, etc. **Rooms 7c to 7l:** Collection of plaster casts, chiefly of Bavarian works of art. **7c:** Romanesque epoch, transition style and early Gothic; **7e, f, g:** Middle Gothic; **7h:** Late Gothic, among these, works by Sylens; **7i:** Munich school of late Gothic; **7k:** Nuremberg late Gothic, Schreyen's Tomb of *Adam Kraft*; **7l:** Tomb of Emperor Heinrich by *Till Riemenschneider* and some works of the early Renaissance period. Again up the stairs to: **Room 8:** with Gothic groining: Chiefly works of the 2nd half of the XIV. and of the 1st half of the XV. centuries. The principal work is the large *Winged Altar* from the old Franciscan Church, *Bamberg.* The paintings were executed in 1429, probably by

Berthold of Nuremberg, the Master of the Imhof Altar. This room is especially rich in specimens of *sculpture* and *painting*. Of the many eminent specimens of painting we may notice: A Winged Altar from the old Collegiate Church of Pähl, with valuable paintings in tempera. Winged altar from Fürstett near Rosenheim, Upper German. In two glass-cases opposite the window; Domestic Altar with delicate wood-carvings, under a rich canopy (15 century). Next to it is a small cradle in which nuns used to rock the Child Christ on Christmas Eve. Glass-case (15) with numerous objects (for the most part liturgic) made of *metal*: Statuettes, candlesticks, vessels, reliquaries, kissing tablets. In the large glass-case, to the right of the exit-door, are ivory carvings of this period: Book-covers; small domestic altars; reliquaries, bishop's crooks, most richly carved; mirrors, chess and draught boards, caskets with inlaid-work (marketry); statuettes. **Room 9:** wooden ceiling (vaulted and painted) together with panelling and door from the old courtroom of the *Industrial Hall, Augsburg*. On the wainscoting portraits of the Emperor Frederick III., the Electors, and of kings and heroes of the times of old. Among the articles of furniture are: A richly carved cupboard from a sacristy (Tölz about 1460). Cupboard with rich mountings from Middle Franconia. Chest with carvings. Chest with intarsia work. Excellent sculptures in wood. **Room 10:** Gothic, with richly carved wooden ceiling from the episcopal palace *Oberhaus, Passau*. In the back-ground: four-post-bed (1470), two magnificent large cupboards and some smaller pieces of furniture. To the left of the entrance a haute-lisse, about 15 c. In the window-niche good family portraits and a triptych with scenes from the life of the Virgin, and another with numerous divisions for relics. **Room 11:** The middle portion of the timbered roof with the mural painting below (Judgment of Solomon) came from the old *Rathaus, Augsburg*; the two at the sides from the *Bishop's Palace at Füssen*. Old bedsteads. Model of a knight's castle. *Eminent wainscot paintings:* The crowning of the Virgin with St. Cyprian and St. Justina from the school of Holbein the Elder; The Annunciation. **Room 12:** vaulted timbered roof with so-called "Virgin Candelabrum". By the north wall oaken staircase and gallery, from *Neuötting*. Altar with

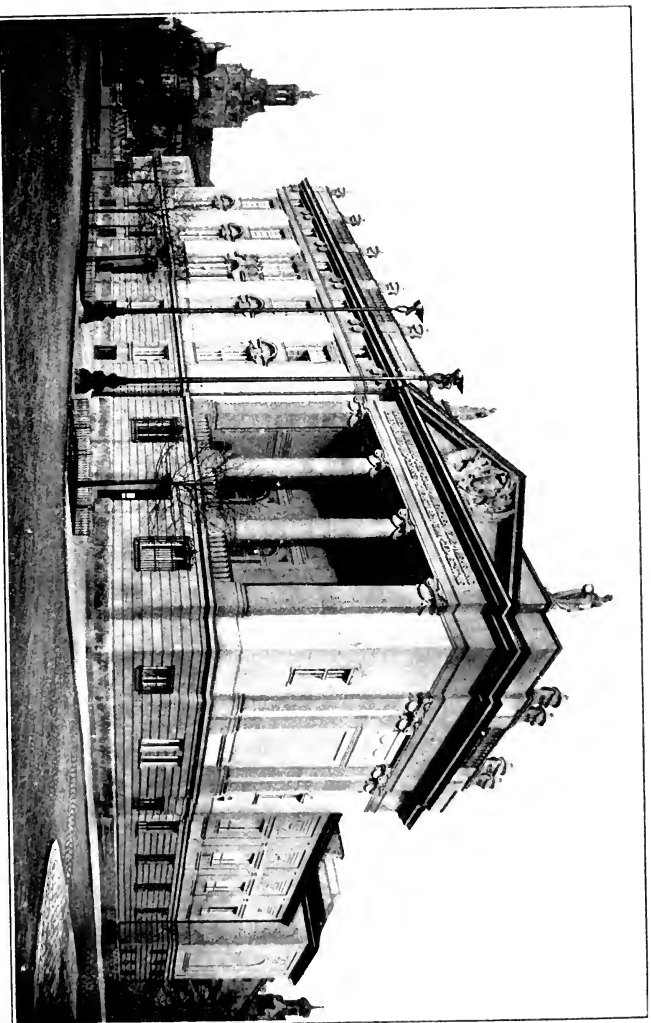
canopy, and wooden figure of the Virgin, from Weissenburg a. S. (about 1500). Various articles of furniture and paintings. **Room 13:** Ceiling from the old *Deutschherrnhaus, Nuremberg*. Above (No. 5) the trousseau cupboard (with carvings) a large valuable *gobelin*, Flanders work (15 c.) with scenes from the Adoration (formerly in the Nassau House, Nuremberg). On each side of the tapestry 4 tablets in relief with scenes from the life of the Virgin, from Duke Sigismund's Church, Grünwald; four other square reliefs (about 1480), below the tapestry, Franconian. This room is especially rich in pictures. **Room 14:** passage leading to the Church: *Mural paintings* (from the so-called Alter Hof, the oldest palace in Munich) with 14 ancestral portraits from the Ducal Bavarian Regal House. **Room 15:** *The Church*, with raised vestibule and five arched transoms with the buttresses inside, whereby a row of chapels is formed on both sides. On the frontals of the pillars is a number of eminent sculptures from Pipping etc. By the north wall of the raised vestibule a series of fine specimens of monumental plastic art; on the left of the entrance: the works of a large clock from the Heilbronn monastery (1513); Father Time as Memento Mori announces the hour with a bone. From the ceiling hangs a large crucifix (1520) from Chieming, an excellent piece of Upper Bavarian work. The I Chapel on the right is a separate room and serves as a kind of "Treasure Casket" for the numerous and manifold *Liturgic Services* of the Gothic Period. II Chapel, on the left: Two altars with canopies from Weissenburg a. S. (about 1500). Winged altar with carvings and paintings, also on the back; in the shrine a painted relief of St. Sixtus, Swabian, about 1500. III Chapel, on the right: Winged altar from Upper Bavaria, about 1510. In front of the Chapel two eminent works of Bavarian and Swabian *monumental plastic art*: The marble tombstone of Ulrich Pusch, Knight (d. 1458), from Vilsheim near Landshut; that of Abbot William from the monastery at Ursberg (d. 1452), with a fine specimen of writing on the edge. IV Chapel, on the left: Group of figures, Swabian, 1501, with a gilt picture of St. Nicholas in a sitting posture, and two figures half-length; as antependium, the Last Supper, embroidered in a convent. V Chapel, on the right: Winged altar with paintings



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in the style of Zeitblom, about 1500. Artistic portable altar in the Form of a monstrance with sculptures and paintings, Upper German. VI Chapel on the left: Artistic winged altar from the Frauenchiemsee convent, about 1500, with plastic representations of the Birth of Christ, and scenes from the life of the Virgin. In the centre: Tombstone of Bishop St. Simpertus, from St. Ulrich's Church, Augsburg. VII Chapel, on the right: Winged altar with magnificent carvings of the School of the Tyrolean Michael Pacher (about 1510). The centre picture of the altar from Tramin near Bozen represents the Adoration; on the inner sides of the wings in flat reliefs St. Barbara and St. Catherine. Worked carpet with the three Magi, etc. from Bamberg. VIII Chapel, on the left. In the centre: Two pews, 1513; prie-dieu, with richly carved *banner-pales* of the Fischer's Guild at Ingolstadt. IX Chapel, on the left: Small winged altar with gilt carvings (The Holy Family, about 1530), on a stone balustrade with tracery from Nuremberg; above to the right a receptacle for the light of the sanctuary from Ratisbon, and next to the door a rare liturgic article, a bell for ringing during the Holy Sacrament. Large *winged altar* painted on both sides from the old Franciscan Monastery in Munich, which stood on the site of the present Royal Theatre. The IX niche widens out on the right into **Room 16**: which has the form of a chapel: Chiefly works of the sculptor *Tilman Riemenschneider* of Würzburg, born at Osterode about 1460, d. 1531 at Würzburg. (Principally sculptures in wood: busts, full-length figures, reliefs, etc.) Two well preserved stained-glass windows from Karthaus Prull, near Ratisbon. **Room 17**: in Gothic style, with starry vault (architectural subjects from St. Leonard's Chapel in the old Welser House, Augsburg), an artistic wrought-iron door in Gothic style from the neighbourhood of Kufstein, twelve oaken panels from Weingarten by Joerg Syrlin the Elder (1480). **Rooms 18 and 19**: with carvings in wood. *Gothic Halls*. In the case before the 1 window: Excellent specimens of the *Gothic goldsmith's art*. In the case opposite: Numerous *carvings in mother-of-pearl*. Winged altar in bright colours by Wolf Traut. **Rooms 20 and 21**: spacious halls which contain the Museum's collection of arms. They afford the visitor a vivid picture of ancient armouries with their varied contents of

defensive and offensive weapons, of arms used in tournaments and for fighting at a distance. On the walls and in cases we see parts of harness, as well as the whole equipment of rider and horse, shields and swords, helm-plumes and clubs, cross-bows and fire-arms; further decorative effects are obtained with shields, flags and standards. **Room 22**: Chiefly works of the Transition Period between the Middle Ages and the Renaissance. The wooden ceiling is composed of half the ceiling of the large hall in the *Château of Dachau*, with the coats-of-arms of Milan, Norway, Austria and Sweden. On the walls: valuable *tapestry* worked with gold thread, representing the history of St. Paul; exceedingly good work after designs by Hemskerk of Brussels. On the left of the entrance: Artistically executed cupboards and chests; mantle-piece of red marble from the *Château of Dachau*; above is the portrait of Duke Ludwig of Bavaria by H. Schwab, 1516. The chief ornament is the original works from the foundry of *Peter Vischer* (1455—1529) and his sons. Wine-cooler (No. 3) by *Otto Heinrich* (bell-metal). In the windows 18 *Stained Glass Pictures*. **Room 23** (*Italian room*): with richly coffered, painted and gilded ceiling, acquired by the sculptor Gedon in the neighbourhood of Mantua, and after his death purchased by wellwishers for the National Museum. Marble mantle-piece from near Venice. On the south wall: nine small *hautelisses*, from the Netherlands, representing animals and scenes from Ovid's "Metamorphoses". A large number of pictures in *mosaics*; Fancy vases of marble, alabaster, faience, architectural specimens, small altars etc. Small altar richly adorned with cameo-work cut out of shells. Bridal chest of the Duchess Jacobae, consort of William IV. of Bavaria, in artistic intarsia work (from the Trausnitz above Landshut). **Room 24**: Door-way and ceiling from Fugger's *Château* at Donauwörth. The walls are adorned with two large genealogical tapestries; contains works chiefly out of the time of the Elector Ottheinrich of the Palatinate (1502—1559). **Room 25** (Continuation of the previous period): Coffered ceiling of wood from Fugger's *Château* at Donauwörth, 1546 (Time of William IV. and V., and Albrecht V. of Bavaria (1508—1576). On the walls: 4 *hautelisses*; one was worked at Brussels with the genealogy of Ottheinrich (on the south wall); at the same

town were made the tapestries with the Crucifixion and Resurrection above the doors. In the window twelve round stained glass pictures executed yellow in Egypt, by L. Refinger, from the Palace at Landshut. **Room 26** (Continuation of the Time of Otto Heinrich): Door-way and ceiling with coat-of-arms from Nuremberg. Opposite the entrance: *Haute-lisse*; — Otto Heinrich's Pilgrimage to the Holy Sepulchre (1521). Articles of furniture with carvings and inlaid-work, among which, to the left of the entrance, a pretty little cabinet with intarsia work, and a small spinet may be especially mentioned. Further, pictures and sculptures. **Room 27**: A small room from *Fugger's Château Donauwörth*, 1546, in the rich Renaissance style, the architecture being carefully thought out. **Room 28**: *Period of the Elector Maximilian* (1597 to 1651). Ceiling from a wealthy Nuremberg merchant's house; two beautiful chandeliers made of the antlers of a stag, and one lustre in ivory turned by the Elector Maximilian himself. On the walls are the so-called "*Planet Tapestries*" from a manufactory at Brussels. The pictures represent the occupations and the enjoyments of the various days of the week. Between the windows are two *Haute-lisses*, representing Day and Night, made in Munich. *State Furniture*: Cabinets, bedsteads, tables and chairs; further clocks and costly utensils. Cabinet (No. 1) in ivory; the panels inlaid with silver plates, on which beautiful enamel work (*email traas-lucide*). Similar magnificent cabinet (No. 2). In the corner of the room: *Bedstead* of the Margrave Christian of Bayreuth and his consort Mary, from Platsenburg; *Bedstead*, richly carved with ornaments and Biblical reliefs; with curtains of heavy embroidered silk from an old wealthy Nuremberg merchant's house. **Room 29**: *Time of the Elector Ferdinand Maria* (1651—1679). The richly carved and gilded ceiling together with the door-case came from a part of the Palace in Munich that was pulled down. The gold-worked *Haute-lisses* from Brussels, on the south wall, form the continuation of those in the previous room. On the east and west walls: The Four Seasons, likewise worked with gold, made in Munich after P. Candid by v. d. Birst. Magnificent furniture, clocks, bronzes etc. **Room 30**: Ceiling and door-case likewise from the old apartments of the Electress

Adelheid. On the walls: Four Brussels *Haute-lisses* with Biblical scenes. Continuation of the previous period. Amber work (No. 3), magnificent clock, stained-glass pictures and portraits. *Antechamber 31* contains a number of *proofs of popular religious customs*. **Chapel 32** in the style of the 17th century, ornamented in stucco *à la Wessobrunn*. The large painting on the left of the entrance is a small copy of Michael Angelo's "Last Judgment", an early work of the Bavarian Court Painter, J. Mielich. **Room 33**: *Period of Max Emanuel* (1679—1726). Vaulted ceiling with mirror. On it are painted in perspective Genii with the electoral coat of arms, by Mössl of Munich. The walls, hung with stencilled canvas, are adorned with portraits of the Elector and his family, and also with two *Gobelins* woven at Brussels after the designs of Van der Meulen and Castro: Scenes from campaigns in the Netherlands. Numerous articles of use belonging to Max Emanuel: Tables, cupboards, articles of furniture with headpieces, clocks etc. Large allegorical painting. **Room 34** contains a part of the *booty* taken by Max Emanuel in the Turkish Wars, especially at the *assault of Belgrade 1688*. **Room 35**: The ceiling is richly stuccoed with a centre picture: *Fortuna*. Miniatures and pastels (4 Elements). **Room 36**: *Time of the Elector Charles Albert* (afterwards the Emperor Charles VII.) 1726 to 1745. The ornamentation of this room which is in white and gold after Cuvilliés came from Count Wahl's old palace in Munich. Above the doors are the portraits of the Elector and his wife. In the north wall is a niche with a Brussels *Haute-lisse* (magnificent colours) by H. Reydam; Diana Resting from the Chase. In front of it a sofa covered with *haute-lisses*; further, furniture in keeping with the rest, and knick-knacks of old Meissen porcelain add to the adornment of the room. **Room 37**: Continuation of the previous period. *Magnificent room* with richly gilt panelling, mirrors and paintings. Below the gallery a painting by Stuber, representing a fête on the Würmsee, with a magnificent boat called "*The Bucentaurus*", propelled by 110 rowers, and built after its Venetian prototype. Large astronomical clock by Joh. M. Arzt, Munich. In the cases: *Japanese and Chinese porcelain* of the 15—18 centuries. **Room 38**: *Time of Max Joseph III.* (1745—1777). Adorned with portraits of the Elector and his

consort Maria Anna Sophia of Saxony. In its appearance this room emphasizes the Elector's chief work, viz the founding of the *Bavarian Academy of Science*, which took place in 1758 with the motto: Without national history, no patriotism. In the centre is an artistic *Copernican astronomical machine* by Johann G. Nest-fell, imperial astronomical clockmaker 1753. In the glass-case a large collection of physico-mathematical instruments, especially *compasses and sun-dials*.

Room 39 leads to the students' rooms. Continuation of the collection of mathematical and physical instruments. **Room**

40, from a house at Landshut, which served as head-quarters for the royal guests. **Room 41**. Collection of *Ivories*.

The white stuccoed ceiling, resembling marble, is adorned with Apollo, amorini, gold festoons etc. On the walls bright coloured *Haute-lisses* from the Netherlands. Here are principally works from the "*Ivory Cabinet*" which was formerly in the Herzog-Maxburg, Munich, especially a case for coins, a fine work of art.

Room 42. *Models etc.* The walls are ornamented with plans of towns, maps, views etc., but principally with H. van der Biest's *Haute-lisses* representing the Twelve Months, and embroidered in Munich after P. Candid's designs. *Five reliefs of Bavarian Towns*, prepared with the greatest care by Jacob Sandtner, turner, for Duke Albrecht in the second half of the 16th century: Ingolstadt 1573, Munich 1572. — Here is also the large model of Munich (in the raised round-tower-room) prepared for King Ludwig I. by J. B. Seitz and others, and finished in 1868. Relief of Burghausen 1574, and of Landshut in 1570. Close to these reliefs is a collection of *model ships* (16—19 Cent.). Model of Jerusalem, which Count Palatine Ottheinrich had made as a souvenir of his journey to Palestine (see Room 26). A large cork model of Heidelberg Castle, prepared for King Ludwig I. in 1822 by Charles May, a modeller in cork. **Room 43**. On the left by the exit-door: *Friedrich von Schiller's* writing-table, along with a lock of hair and a pen of the poet's as well as an original letter dated Feb. 17. 1790 — presents from Schiller's daughter, Frau von Gleichen-Russwurm, to King Ludwig I. **Room 44**. *Period of the Elector Charles Theodore (1777—1799)*. Oil portrait of the Elector Charles Theodore above the exit-door; marble bust (life-size) of the same in the corner of the

cabinet. The walls are adorned with three *Munich Haute-lisses* (1718) with scenes from Bavarian History from designs by Albrecht. The furniture of this smaller room is gilt rococo with knick-knacks, clocks and paintings.

Room 45 (continuation) Stuccoed ceiling in the style of Louis XVI. Subject from the ancient St. Stephen's Collegiate Church, Wuerzburg. Three *tapestries* with representations of The Banquet of the Gods, and scenes from the life of Alexander the Great, manufactured in Munich under the direction of Santigny towards the end of the 18th century. **Room 46**.

Time of Maximilian I. (1799—1825). The ceiling, in "Empire" Style, with Wedgewood ornamentation, is from subjects in the old Leuchtenberg Palace (now the Palace of Prince Luitpold), a work of L. von Klenze. Presents from Napoleon to King Maximilian are the two *Gobelins*, with the allegorical representations of America and Africa. By the west wall is a plain writing-table belonging to Queen Caroline. **Room 47**. *Time of*

Ludwig I. (1825—1848) and Maximilian II. (1848—1864). The ceiling is in antique style after subjects by L. von Klenze from Duke Charles Theodore's Palace; the frieze is after designs by Cornelius. By the north wall: Bust of King Ludwig I. Furniture plain and for the most part in the "Empire" Style. Notice the cradle of Maximilian II. Glass Case I: The portfolio used by Prince Ludwig when he studied at Göttingen 1803—4. The pen with which in 1848 he signed his abdication (with notes in his handwriting). Several Orders that he wore. Further, miniature portraits, snuff-boxes, clocks, purses etc.; an embossed relief in silver, a present from the citizens of Augsburg to Queen Theresa on the occasion of her visit August 28. 1829 (on the table by the south wall). By the north wall: Two porcelain paintings with Ludwig and Theresa. Above them are the first attempts of *Daguerre* the inventor of photography. Then presents from him to the King. On the east wall next to the full-sized portrait of Max II. (a copy after Bernhard by Schachinger) are the sketches for the historical paintings intended by Maximilian II. for the Maximilianeum. **Room 48**. *Time of Ludwig II. (1864—1886)*. Architectural reminiscences of the Palace of Versailles. By the north wall is the King's *State Bed*. This bed, along with the panels, tabourets, chairs and curtains, was formerly

in the Château of Linderhof, where another was to have replaced it during the King's life-time. It is a product of Munich industrial art. Portrait of the King painted from life by F. von Piloty. Original score of the Opera "Das Liebesverbot" by Richard Wagner with the composer's dedication to King Ludwig II. Bust of the composer by L. Gedon. By the west wall: Model of a theatre for Wagner's operas. The plans were designed by Geoffrey Semper at the request of King Ludwig II. Now up steps (staircase with ceiling, made of half the ceiling from the Château of Dachau, while the other half adorns Room 22), to the *Special Collections*. **Room 49. Castings.**

Room 50. Collection of Seals. On the walls a large number of portraits, district maps, *genealogical trees*, coats of arms and tabulated lists. **Rooms 51 and 52. Works in various metals.** **Room 52a.**

From the ceiling are suspended three brass chandeliers; the walls are adorned with portraits and other pictures. *Nuremberg tin-ware*. Collection of *artistic clocks*

Room 53. Coins and Medals. As decorations serve numerous portraits, painted by Johann Melchior Roos, as well as two Brussels *Haute-lisses* worked with gold, representing scenes from the Wars of Hannibal. The collection of coins cannot of course lay claim to being complete, nevertheless it contains some very valuable and noticeable pieces. Passages to **Rooms 54, 55 and 56. Ornamentations in Wood; also large Wood Carvings.** **Room 57. Musical Instruments.** On the walls four Brussels *Gobelins* with Biblical scenes. **Room 58. Textile Collection**, which occupies Rooms 58 and 59. In the right corner is an ornamental cupboard with intarsia work (on the doors St. John the Baptist and St. Catherine). In the case on the right of the exit-door is a fine piece of embroidery on canvass with the Virgin surrounded by creeping plants, figures and mottoes.

Rooms 59 and 60. Laces, trimmings and other textiles. All round the walls is a large collection of laces from the 16th century down to the present time, from Germany, the Netherlands, France, Italy and Spain. The finest is in Case I on the left of the entrance door to Room 59. It is a collar in high relief (*punto tagliato*) *Venetian art needle-work*. In the upright cases are specimens of fine embroidery and woven work on canvass for ecclesiastical and other uses. **Room 61. Collection of Stuff Patterns.** Wooden ceiling with

the enormous coats of arms of Nuremberg, Munich and Augsburg, painted by Otto Hupp. On the walls three large Brussels *tapestries with Orpheus fringe* and scenes from the history of Abraham, Melchizedek and Abimelech. In eighteen upright glass-cases and in a long row of horizontal cases by the north and east walls is a large number of patterns of stuffs from the East and West (most varied workmanship). **Room 62.** (Continuation of the Collection of Stuff Patterns.) *A revolving-stand*, in a practical form, continues the collection of patterns, especially in gold brocades and pressed silks and satins of the 15—17 centuries. **Room 63. Oriental and occidental embroideries and textures.** The room has a wooden ceiling coffered and painted. The door-cases are also painted (imitation of intarsia work). On the walls: Oriental and occidental *tapestries (Haute-lisses* etc.) and a collection of *leather hangings*. Of great value are *six Old Persian* and the so-called "Point Noué", or *Polish Silk Tapestries* from some electoral palace. The *Haute-lisses* on the south and west walls are also valuable. *Tapestry* worked with gold, a fine specimen of the Flanders School from the beginning of the 16th century.

Room 64. Early costumes. Collection of Shoes. In articles of furniture this room possesses, on the south side, a magnificent cupboard for altar-cloths with inlaid graining and metal mounts from a South Bavarian church. By the west wall: A press with carvings (1590) with the Closen coat of arms. By the south wall in Case 4 are especially to be noticed the garments and precious stones taken in the 18th C. from the *tin coffins of the Palatinate-Neuburg royal vault at Lauingen*. They are the velvet robes of the Electress Dorothea Maria (d. 1639); the hat of the Elector August von Sulzbach (d. 1632) etc. In Case 5 are the *jewels* from these coffins. **Room 65. Large costume-room. Bavarian national dresses and costumes.** Further, numerous *state garments, uniforms, and costumes* belonging to *membres of the Bavarian Royal House* and other personages of high rank. Coat of red velvet, white silk vest embroidered with silver; a stick inlaid with tortoise-shell and gold, the handle forming a telescope; saddle of blue velvet, together with the saddle-pistols. All these things are souvenirs of *Frederick the Great of Prussia* (Case 10). **Rooms 66 and 67** form the passage to **Room 68.**

Church vestments. Portal and coffered ceiling of wood from Fugger's House at Donauwörth. On the south wall two Haute-lisses with Biblical scenes: Saul Chosen to be King, and The Birth of the Virgin (worked at Brussels in the middle of the 16th C.). This room and the following contain nothing but church ornaments. **Room 69.** (Continuation.) On the walls numerous portraits, especially of church dignitaries. Further, *antependia* (curtains for altar-tables), woven, embroidered and pressed in leather. **Room 70.** Copy of the presence-chamber in Royal Château of *Trausnitz* above Landshut, built by Duke Ludwig (1536—1543) and decorated by Albrecht V. The significant mural paintings represent allegorical figures, gentlemen-at-arms, mottoes etc. **Room 71,** containing the latest acquisitions of the Museum. **Room 72.** On the walls: *Gobelins* interwoven with gold and silver, with scenes from the *Creation*. In the glass-cases: Collections of *toys* from 16—19 Cent. Articles used in the private and public workshop of the *Jews*. In the 1st glass-case: Sabbath candlesticks; Shofar, Besomim (Spice) boxes; Seder dish; weddingrings etc. In the 2nd: So-called wimples, embroidered and painted strips of ribbon, used as a covering by children attending the synagogue for the first time. In the 3rd: The "Thora" (Pentateuch Roll) together with an embroidered curtain. **Room 73.** *Manuscripts, Printed Books and Illustrations.* In the horizontal cases on the left of the entrance: *Manuscripts* on parchment and paper of the 13th to 15th C. (among them a "Vita Mariae" by Conrad von Oettingen, 1336; Breviarium Bambergense etc.). *Manuscripts* on parchment and paper with initials and miniatures, 15th C. (History of the World by Rudolph von Ems, d. 1430); Evangeliarium with Old Armenian text, 1506; French and German Horaria etc.). Early prints (Strasbourg and Nuremburg Offices) down to the 17th C. The development of writing and of public documents from the earliest times down to the present in choice examples with the original seals. **Room 74.** *Book Covers and Playing Cards.* The *Haute-lisses*: "The Rape of Oreythia" and "Actaeon and Artemis"; "Palace Gardens with Music", are products of Brussels manufacture of the 18th C. **Room 75.** *Hunter's Room.* This room is decorated with the original stucco works from the old Sandhof in Wuerzburg, and contains in

cases; Magnificent antlers, dirks, knives, forks and spoons etc. From here a staircase leads into the 2nd storey. **Room 76.** *Representations of Christ in the Manger,* a present from *Kommerzienrat Max Schmiederer*, Munich. *Cabinet I.* The contents of the cases 1 to 4 came from the old Ursula Convent, Innsbruck. *Cabinet II.* Large imaginary architectural picture, from the same town. Evening effect. Intended to represent "The Birth of Christ". *Cabinet III.* *Munich Carvings.* Cases 1, 2 and 3. Angels with halos, God the Father etc. Work of the end of the 18th C. and of the first half of the 19th. Case with three shepherds by Ludwig, the most famous of Munich carvers of "crèches" (about 1800); animals (cows) by S. Habenschaden. *Cabinet IV.* Picture with "The Birth of Christ". *Cabinet V.* *Munich carvings.* On the right of the entrance: A carved ruin. *Cabinet VI.* Large "crèche" with rich landscape: The Adoration of the Magi. *Cabinet VII.* *Neapolitan "crèches"* of the 18th C. These "crèches" display the life of the people in South Italy in all its gaycoloured variety, with its original figures, customs and merrymaking. Sicilian carvings (figures immovable) principally work of the celebrated sculptor Matera about 1700. *Cabinet VIII.* Poultry in terracotta, objects for the market-scenes and musical instruments. *Cabinet IX.* House "crèches" and circular "crèches" from a Neapolitan palace (18th Century). *Cabinet X.* contains figures and ornaments. *Cabinet XI.* Large "crèche" about 36 ft. long representing the Adoration of Jesus by the Magi and by the Neapolitan People. *Cabinet XII.* Crèche arranged as a frieze: Adoration and Festive Procession of the Magi. Figures by Neapolitan master-carvers of the 18th C. From this collection down again to the 1st storey to **Room 77.** Pottery and Faience. **Room 78.** *Guild Room.* Walls and ceiling decorated with painting, trade mottoes and emblems, executed by Wahler after the designs of Prof. Rudolph von Seitz. From the ceiling are suspended nine guild symbols, which, as, indeed, the greater part of the things in the room came from the *Munich Guilds* when they were dissolved in 1863. Opposite the entrance door is the wheel, which, in consequence of a wager, was made by Guettmann, a wheel-wright of Lechhausen near Augsburg, in the early morning of July 20. 1709, and driven

into Munich on the evening of the same day. **Room 79.** Haute-lisses from a series representing the history of Otto of Wittelsbach (Enfeoffment by the Emperor 1180). **Room 80.** *Meissen Porcelain*. The *Haute-lisses* are from the Netherlands and France. **Room 81.** (Continuation.) In the stuccoed ceiling four allegorical pictures (Venus Bathing, Hercules and Omphale, and two mythological scenes) by Liberi Pietro (Liber-tino), d. 1687. On the walls numerous portraits and landscapes. **Room 82.** The oil-painting on the ceiling represents Apollo in the Sun-chariot. The *Haute-lisses* "Spring" and "Autumn", along with two smaller ones: "Pomona" and "Flora", are fine products of Munich industry (1714). This room chiefly contains works from the Nymphenburg Manufactory, but also from Frankenthal, Höchst, Ansbach, Belleville etc. **Room 83.** *Glass*. This room contains in 17 glass-cases specimens of *Glass Manufacture* from the times of the Romans down to the present time. The *Rooms 84—92* in the basement (on the right) (Refreshment Room on the left) are copies of typical *peasant rooms* and illustrate the art of the people. **84.** Room from Degerndorf near Brannenburg in the Inn Valley. **85** and **86.** Furniture from the Bavarian mountains. **87.** Dish-rack with curious tankards, plates etc. **88.** Two sets of bed-room furniture from Bad Tölz. **89.** Very rare painted furniture of stained wood; painted bedstead and coffer, from the neighbourhood of Schliersee. **90** and **91.** Panelled and painted rooms from Tannheim near Füssen. **92.** Tyrolese tavern from Volders near Hall in Tyrol, completely panelled with cembra-wood, 17th Century; presented by *Kommerzienrat Adolf Steinhäuser* of Munich. **Room 96.** Copies of wall-paintings. **Room 95.** "Einbaum" (a kind of Maypole) from the Frauen-

insel in Chiemsee. **Room 94.** Tin coffins from the family vault at Lauingen of the Palatinate-Neuburg Electors. From here to **Hall 93.** *Implements of Torture*. The implements here exhibited were used partly to extort confessions, and partly as instruments of punishment. From the vestibule on the right and left we reach the seven court-yards, which in their *gardens* contain a large number of monuments, parts of buildings etc. The court-yards on the S. and S. E. sides contain works of Roman, Ancient Christian and Mediaeval Art, together with such of later periods. The gardens on the north in front of, and on the south behind the west wing of the Museum Building contain works of the Renaissance, Baroque and Rococo Periods. In the centre of the **1 Court-yard** stands the so-called "Heunensäule", a monolith from the neighbourhood of Miltenberg, a present from the authorities. It is 24 1/3 ft. high, weighs 33,600 lbs. and is one of those colossal and enigmatical shafts, of which formerly 14 lay on the ground in the woods near Miltenberg. **2 Court-yard.** In the centre: *Memorial Column* to Duke Albrecht IV. of Bavaria, originally erected in 1480 in the church-yard of the Frauenkirche (next to the present Greek Church) **3 Court-yard** (Continuation of stone monuments). We now turn back to the vestibule, and, through the gate-way on the opposite side, reach the **4 Court-yard**. Colossal *Bronze Group* of a man, a woman and a child, which was made about 1500 for Count Hans Fugger (of artistic mind) in Augsburg, by Hubert Gerhard, a Master from the Netherlands. On the *north side* of the Museum Building: **7 Court-yard**, in rococo style, with arbours, in which are decorative figures from the Royal Gardens which formerly existed at Erbach, Burgwindheim, Seehof etc.

From the National Museum the Prinzregentenstraße leads to the *Building of the Prussian Embassy*, and:

The Schack Gallery. with the inscription above its portals: „*Kaiser Wilhelm II. der Stadt München zur Mehrung ihres Ruhmes und großen Künstlern zum Gedächtnis*“ (Emperor William II to the city of Munich, for the augmentation of her fame and in commemoration of great artists), contains the highly interesting collection of paintings of Count Adolf Friedrich von Schack: on

the one hand works of single German painters of the 19. Century (several of whom were so to say first discovered by Count Schack), on the other hand, copies of paintings by the old masters ("Pearls of Art"), which Count Schack caused to be painted by young artists chosen by him for this work on account of their eminent talent for entering into the spirit of the old masters. *Count Schack*, born in Mecklenburg, died in the year 1894; his collection he bequeathed to the **German emperor**, who caused (1909) the new building to be erected. — **Admission** see „General Notes“.

In the handsome vestibule beside the entrance is a collection box for the benefit of the Weimar Annuity and Pension Fund for German artists. On the left wall the marble bust of *Count Schack* by *Seeböck*, at its side the bronze tablet on which the City of Munich has immortalised the Emperor's telegram announcing his intention of permitting the Schack Gallery to remain in Munich; this tablet was designed by J. H. Fischer, modelled by A. Pruska and cast by von Miller.

Among the most important works of this celebrated Gallery are the paintings of **1. Arnold Böcklin** (1827—1900) the most highly gifted colourist of the day. His pictures embody the moods of Nature, the powers of the air and the sea, as well as of the world of woods and rocks. **2. Anselm Feuerbach** (1829—80), who combines the inner grandeur and nobleness of historical painting on a grand scale with Venetian colouring, which, however, is toned down by intermediate shades. **3. Moritz v. Schwind** (1804—71), the romantic minnesinger painter. **4. Franz v. Lenbach** (1836—1904), the artist of the present day who has the strongest grasp of the psychological importance of a portrait from the point of view of colour. At the same time he has accomplished the highest that can be attained in the reproduction of the peculiarities of colour of the great masters. **5. Bonaventura Genelli** (1798 to 1868), whose compositions, pervaded by the spirit of the ancient Greeks, are to be thought of as transformed into full coloured monumental frescoes. **6. Karl Rottmann** (1798—1850), the greatest landscape-painter of modern times; his landscapes are as faithful to nature, as they are poetically ideal. —

Opposite the bust of Count Schack in the entrance hall. *Right side wall*: 103. **Piloty**, Columbus; *left side wall*: 185. **Zimmermann**, Brocken-scene from Goethe's Faust (figures by Schwind); 92. **Muhr**, Gipsy Family in the Pusta. — In the **1. Cabinet** (to the right of the entrance hall), *Entrance-wall*: 81. ***Lin-**

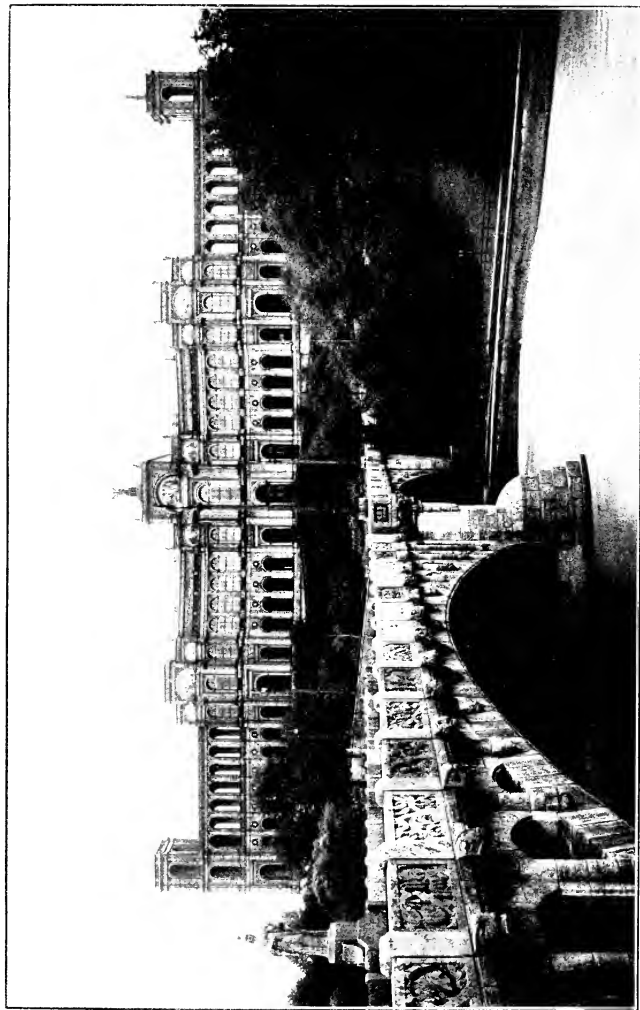
denschmit, the Fisher; *right side-wall*: 31. **Dreher**, Sappho; *window-recess on the right*: 114. **Rottmann**, The Hintersee opposite the door: 175. ***Steinle**, Lorelei. — Back through the entrance hall to the **2. Cabinet**. Above the entrance: 125. **Schmidt**, Smyrna from the Caravan Bridge; *left wall*: 176. ***Steinle**, Adam and Eve. — **3. (large) Cabinet**. *Left wall*: 5. **Bamberger**, Sunset in the Sierra Nevada; *exit wall*: 123. **Schleich**, Alpine scene. — **4. Cabinet: Genelli**. *Entrance wall*: 51. Abraham and the three Angels; above the entrance to 9. *Cabinet*: 49. *Rape of Europa; *exit wall*: 53. *Bacchus among the muses. — **5. Cabinet: Genelli**. *Entrance wall*: 50. *Hercules and Omphale; *left wall*: 52. *Lycurgos pursues Bacchus; *exit wall*: 53a. Theatre Curtain; above the door: 48. *Ezekiel's Vision (water-colour). — **6. Cabinet**. *Entrance wall*: 96. **Neureuther**, Peter von Cornelius among his colleagues; opposite the entrance: 87. **Millner**, The Obersee near Berchtesgaden. — On the left to the **7. Cabinet**. *Entrance wall*: 1. **Bamberger**, Gibraltar; *right wall*: 86. **Millner**, Gosausee with the Dachstein. — **8. Cabinet: von Schwind**. *Entrance wall* (above the door): 160. Hero and Leander; 149. The Hermit; 138. *The Honey moon; (above) 157. Tritons and Nereids; 143. *Forest Chapel; *left wall*: 135. *Forest Scene; 129. *Count von Gleichen and his two Wives; 151. *Mountain Sprite; *exit wall*: 152. Devil conquered; 146. Forest scene; 158. Prisoner's Dream; 155. Crocus and the Wood-nymph; (above the door) 156. *The Berner Jung-

frau. — **9. Cabinet: von Schwind.** *Entrance wall:* 147. Nocturnal Combat; 131. Midday; 141. The young Wanderer's Farewell; 140. *Morning; 145. The Elements; 154. Mother Danube; 142. Horseman's farewell; 130. Morning; 144. *Fairy Dance; *right and left of entrance to 4. Cabinet:* 161. *Hermit in Grotto; 159. The Captive Princess; *exit wall:* 138. Knight on nocturnal journey; 153. Father Rhine; 148. Return of Crusader; 132. Evening; 137. *King of the Elves; 136. *The Boy's Magic Horn; 134. *Erwin von Steinbach's Dream; 133. Night; 150. Wieland the Smith. — Into the vestibule and to the stairs on the left. **1. Storey** on the right to the **1 (Lenbach) Room**, gorgeously furnished, containing original works by **Lenbach** and his copies of masters (hardly distinguishable from the originals). On the right to *window-recess; right side:* 73. Self-portrait; 74. Vega of Granada; 71. *Shepherd Boy (early painting); *left side:* 77. *A Franciscan; 76. Tocador on the Alhambra; 79. Count Schack; 72. Miss Schubart (later wife of the poet Paul Heyse); *right side of wall:* 266. *Velasquez*. Philip IV of Spain; on long wall: 210. *van Dyck*, Cellist; 261. *Titian*, The 10 year old Elis. Strozzi; 247. *Tintoretto*, Portrait; 248. *Titian*, Worldly and Divine Love; 264. Herodias; 214. *Giorgione*, The Concert; *left wall:* 263. *Titian*, Male Portrait, 260. Portrait of Charles V on Horseback; *entrance and exit wall:* (to the left of the entrance) 222. *Murillo*, Mother and Child; (between the entrance and exit) 231. *Rubens*, Self-Portrait (Pal. Pitti); 253. *Titian*, Venus. —

Through a corridor to **2 (small) Room, Böcklin**, *Entrance wall:* 12. The Forest of the Water Nymphs; 23. *Holy Grove; *left wall:* 18. *Murderer pursued by Furies; 14. Panic in Rocky Landscape; 25. *Autumn Landscape traversed by Death; *exit wall:* 13. Anachoret; 22. Landscape with the Journey to Emmaus. — **3. Room. Böcklin**, *entrance wall:* 21. Ideal Spring Landscape; 26. Italian Villa in Spring; 2. Shephardess; *left wall:* 19. *Rocky Gorge (after Goethes Mignon

Ballad); 15. *Villa by the Sea; 16. *Villa by the Sea; a different treatment of the same subject; 17. The Shephard's Complaint; *Exit wall:* 27. *Tritons, Nereids and Seaserpent in stormy ocean. — **4. (small) Room.** *Entrance wall:* 84. **v. Marées**, man driving horses into horsepond; *left wall* (at the top): 78. **Lenbach**, Count Schack; *Exit wall:* 24. **Böcklin**, Ancient Roman Wine-house; 164. **Spitzweg**, A Hypochondriac; 28. **Boheim**, Two Satyres pursue a Hare. **5. Room.** Copies by A. Wolfs and E. von Liphart of Masterpieces by *Bellini*, *Bordone*, *Giorgione*, *Murillo* (*Entrance and exit wall:* 221. Virgin Mary on Half-Moon); *Palma Vecchio*, *del Piombo*, *Romanino*, *del Sarto* (*Entrance and exit wall:* 240. Madonna of the Tribuna); *Tintoretto*, *Titian* (*left wall:* 257. Mary goes to the Temple); *P. Veronese*, *Veronese d. J.* — **6. (small) Room.** *Entrance wall:* 117. ***Rottmann**, Sea Coast in Greece; 33. **Feuerbach**, Roman Lady; 30. **Cornelius**, Flight to Egypt; *left wall:* 34. **Feuerbach**, Lamentation over Christ's Body; *Exit wall:* 118, 119, 120. **Rottmann**, Rome seen from the Villa Malta. — **7. Room. Feuerbach.** *Entrance wall:* 32. Ariost's Garden; 37. Bathing Children; 38. Madonna and four Angels; 116. **Rottmann**, Kallirhoe Spring near Athens; **Feuerbach.** *Left wall:* 42. Idyllic Scene in Tivoli; 35. *Francesca von Rimini and her Lover Paolo, the step-brother of her Husband (Dante's Inferno V); 40. *Hafis at the Well; 41. Mother and Children at the Well; 36. Singing Children at the Lake of Nemi, watched by a Fairy; *Exit wall:* 39. *Petrarca sees Laura in the Church at Avignon. **In the Vestibule.** *Left:* 11. **Bode**, The Legend of Pipin and Bertha: at the side stairs (8. **von Peckerath**, Alarie's Internment in the Riverbed of the Busento) to the **2. Storey:** 3 Rooms with excellent copies after *Bassano*, *Cima*, *Corregio*, *Moretto*, *Pordenone*, *Raffaello Santi*, *Sultermans*, *Velasquez*, *L. da Vinci* by A. Cassioli, K. F. Fries, A. Kraus, E. v. Liphart, H. v. Marées, D. Peuther, K. Schwarze, A. Wolf.

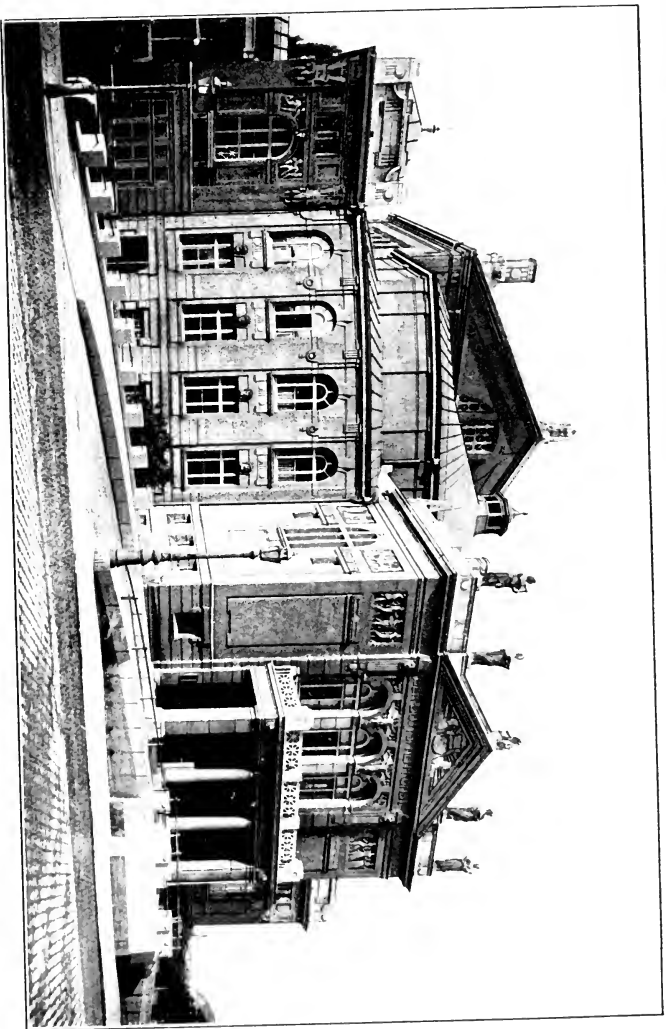
The Prinzregentenstrasse leads farther on to the new **Prinzregenten Bridge**. Beyond the bridge: a raised terrace commanding a fine view of the town, a **Peace Monument** (unveiled July 1899), a column (75 ft. high) surmounted by a gilt figure of Victory and resting on a square superstructure borne by 12 Caryatides (antique statues of women), executed by the sculptors Düll & Heilmayer of



Le Maximilienéum.

Maximilianeum.

The Maximilianeum.



Théâtre du Prince-Regent.

Prinzregententheater.

Prinzregenten Théâtre.

Munich. Eastwards from the Peace Monument the Aeussere Prinzregentenstrasse leads past *Franz Stuck* the artist's new Tusculum, built in Old Greek style, to the *Prinzregentenplatz*. Here stands the new **Prinzregenten Theatre**, erected in 1900 (opened August 1901) by a Company, after the plans of Heilmann & Littmann, Architects, and leased by the Managers of the Royal Theatres for the performance of Wagner's Operas.

On both sides of the Peace Monument stretch the parklike **Maximiliansanlagen**, which were laid out with the greatest taste by Effner, the court-gardener, and on account of their charming landscape-pictures and variety of tree-groupings, their variety of paths, their picturesque glimpses, their small rocks, grottos and streams, offer a great treat to promenaders. The "Anlagen" stretch away to **Bogenhausen** with the **Observatory** (for admission see "General Notes") and to the **Brunnthal Hydropathic Establishment**. Here the new Max Joseph Bridge (264 ft. wide) leads across into the English Garden. Close by the bridge, on the right, is the entrance to the **Herzogpark** (see p. 67).

The part of the promenade which runs south from the Peace Monument past a villa colony, leads to


The Maximilaneum (Admission to the Gallery of Pictures see "General Notes"). On a high terrace, which is reached by a circular approach, this peculiar decorative edifice commands the whole of the Maximilianstrasse, of which it was to form the artistic terminus. It was begun in 1858 after the plans of *Bürklein* in the mixed style, which was preferred by *King Maximilian II.*, the founder of the building, with the predominating employment of the pointed arch. But after the king's death the pointed arches were transformed into rounded arches at the advice of the celebrated architect *Geoffrey Semper*, the rest of the architectural forms being also altered according to Renaissance models. The building adjoining this magnificent front on the east was destined by the king for the "reception of especially gifted Bavarian students during the years they are at the University, and to help them in *their training for the higher offices of the state*". One section was allotted to the Royal "*Pagerie*". The whole front of the building above the mighty approach is composed of two floors, each with 33 rounded arcades separated by pilasters and having towers at the corners. Above the lower arcades are 22 plaster busts of celebrated men, and above these again stereo-chromatic paintings by *Piloty* (renewed in glass mosaics); on the inner wall on a red ground are the *Genii of Civilisation* painted *al fresco* by *Spiess*. From these arcades a magnificent view is to be had of the city, the Isar, and the

mountains, while on the other hand, when the Maximilianstrasse is already enveloped in shadow, the arcades themselves, bathed in the glowing rays of the setting sun, offer a most splendid effect of light.

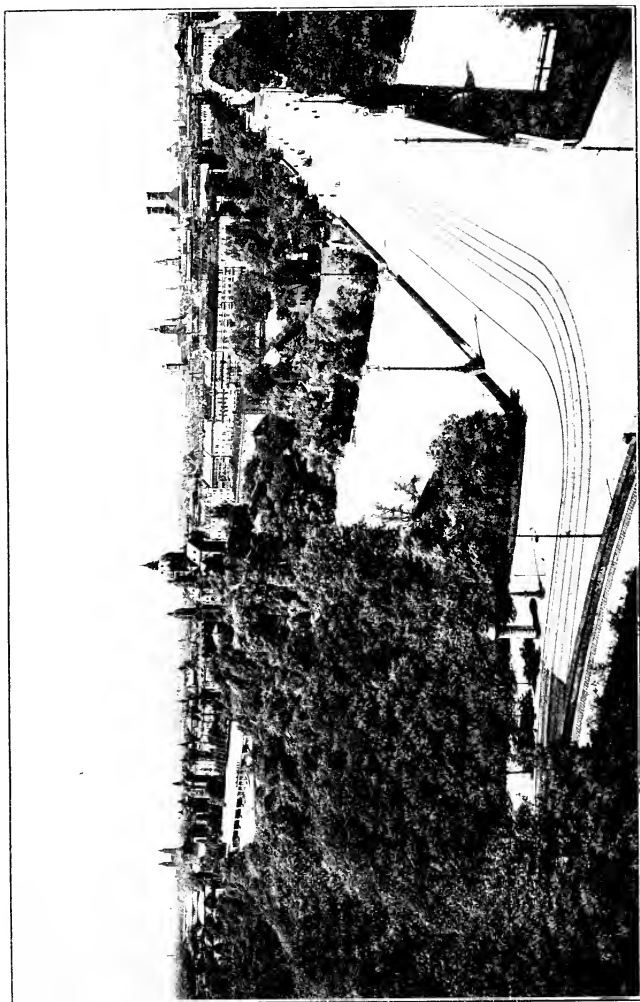
In the front part of the building (in accordance with the object of the edifice) the *most important turning-points in the history of civilisation* are represented in oil-paintings. A handsome *staircase* leads up to the **I. Storey**, where are to be seen the oil sketches to the stereochromatic paintings by *C. v. Piloty* which are outside the building. In the centre: Founding of the Benedictine Monastery and the Knight's Temple at Ettal by the Emp. Ludwig the Bavarian, 1330; on the right: Founding of the University of Ingolstadt by Duke Ludwig the Rich, 1472; on the left: *Wolftram von Eschenbach at the Singing Contest on the Wartburg. In the **Entrance Hall**: The Fall, by *Cabanel*; 2. Mohammed's Entry into Mecca, by *Andreas Müller*. In the **Room to the left**: 3. Building of the Pyramids, by *Gustavus Richter*; 4. Belshazzar's Banquet at Susa, by *W. Otto*; 5. Battle of Salamis, by *W. v. Kaulbach*; 6. Age of Pericles, by *Foltz*; 8. Marriage of Alexander the Great to the Daughter of Darius, by *A. Müller*; 9. Conquest of Carthago by Scipio, by *Conrader*; 10. Birth of Christ, by *Schraudolph*; 11. Battle of Arminius, by *Gunkel*; 12. Age of Augustus, by *Hiltensperger*; 13. Crucifixion, by *Hauschild*; 14. Resurrection, by *Deger*.

In the **Room to the right**: 15. Haroun-al-Raschid receives the ambassadors of Charlemagne, by *Koeckert*; 16. Coronation of Charlemagne, by *Frederick Kaulbach*; 17. Battle of the Huns, by *Echter*; 18. Henry IV. at Canossa, by *Schwoiser*; 19. Conquest of Jerusalem, by *Charles Piloty*; 20. Barbarossa and Henry the Lion at Chiavenna, by *Foltz*; 21. Emperor Frederick II. and his Court at Palermo, by *Ramberg*; 22. Coronation of Ludwig the Bavarian at Rome, by *Kreling*; 23. Luther at the Diet of Worms, by *Julius Schnorr v. Carolsfeld*; 24. Elizabeth of England Reviews her Troops in Sight of the Spanish Army, by *Ferdinand Piloty*; 25. Founding of the League by Duke Max I. of Bavaria, by *Piloty*; 26. Peter the Great founds St. Petersburg, by *Kotzebue*; 27. Battle of Zorn-dorf, by *A. Adam*. 28. Ludwig XIV. receives a Genoese embassy, by *Fauwels*; 29. Washington Compels the English to Surrender the Fortress of Yorktown, by *Eugene Hess*; 30. Battle of Leipsic, 1813 by *Peter Hess*. In the loggias, 24 marble busts of famous men, by *Halbig* and *Schöppf*; in the rooms adjoining the gallery: Patrons of Art, Science and Politics, by *Seibertz* and *Pecht*.

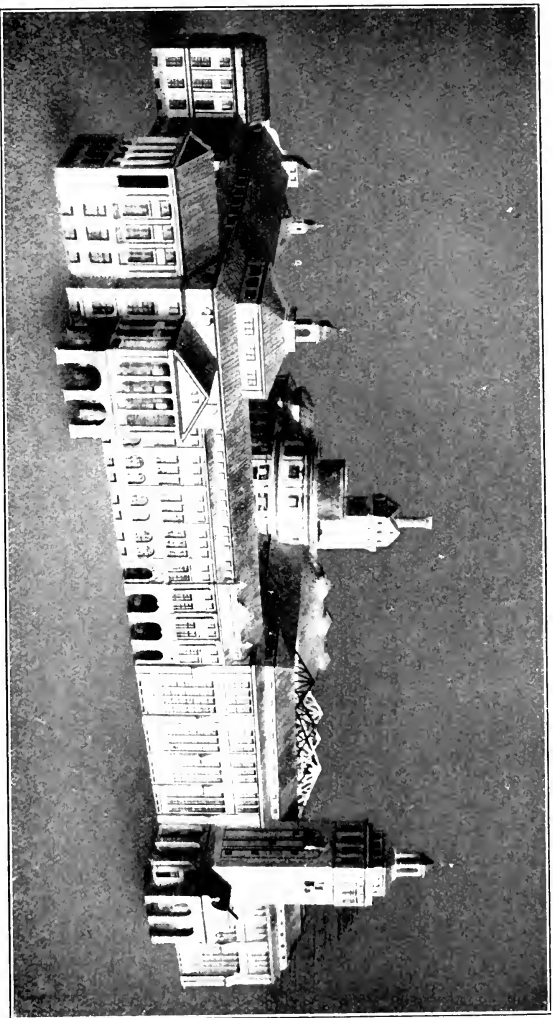
From the terrace before the Maximilianeum splendid view.

 Those who are in a hurry and take no special interest in the suburbs and the southern parts of the town here cross over the fine Maximilian Bridge, a masterpiece by Fr. von Thiersch, surmounted by a statue of Pallas-Athene, (on the right a fountain with the bust of Erhardt [a former mayor]; behind in the grounds statue of the painter Moritz v. Schwind; on the left the romantic Isar landscape) back into the Maximilianstrasse to the Max Joseph-Platz, on the left through the Dienerstrasse to the Rathaus (p. 56).

On the left behind the Maximilianeum the **Praterstrasse** (on the right the artistic **Gasteiganlagen** with bust of *Kobell* and a delightful view of town and river) and the **Wienerstrasse** (on the right the Hofbräuhauskeller) to **St. John's Church**, in the suburb of **Haidhausen**, a Gothic edifice, that was begun by Mathias Berger in 1852, but which was not completed until 1874. It is constructed entirely of bricks and terracotta, and has a fine spire in the middle of the façade, 3 portals in the front, flying-buttresses and two staircase-turrets. On the front: Christ on the Cross with Mary and John, by *Jos. Knabl*. The interior has no aisles. Its starry vault forms a very beautiful net-work.



Blick vom Maximilianeum aus.



Musée Allemand.

Deutsches Museum.
(Modell)

German Museum.

It contains 3 Gothic marble altars by *Waitz* of Haidhausen and stations of the cross by *Nissen*. All the proportions are harmonious.

From the church (Johannes-Platz) the Wienerstrasse leads down to the **Gasteig**. Here on the left Crucifixion group. Here begins the **Rosenheimerstrasse**, the quarter of numerous "Bierkeller", as, for instance, the *Münchner Kindlkeller*, and the **Bürgerbräu-Keller**, with room for 10,000 people; in summer, daily military concerts; this spacious hall, adorned with historic paintings, is well worth a visit. From here back to the **Ludwigs Bridge**; on the left the **Museum Island**, where, on Nov. 13. 1906, the foundation-stone for the **Deutsche Museum** (Museum for master-works of the natural and technical sciences) was laid in the presence of the Emperor and Empress of Germany (see also p. 39); a temporary branch of the Museum is situated on the opposite side of the Isar, in the former barracks; admission see "General Notes".

On the right of the Ludwigs Bridge are **Müller's Public Baths**, a model institution (admission and ascent of the tower see „General Notes"); opposite the Baths, on the left, the **Lilienstrasse** leads to the *Wagnerbräukeller*. Then southwards to the beautiful.

Marienhilfskirche in the Suburb of Au, a modern master-piece in Gothic style, executed by Ohlmüller in 1831—39.

The *Exterior* presents a west front rich and beautiful in all its proportions. Above a pointed arched portal with a slender guimberge, which is flanked by two windows crowned with guimberges, three rosettes, with delicate tracery, display themselves, separated by vertical pilasters. Above them and separated by a horizontal cornice is an unusually rich arrangement of the frontal with buttresses at the corners and with ascending guimberges on the inside. The majestic tower rises immediately from the roof and slopes gradually from the square above the clock into an octagon. As it rises it becomes more and more slender and more and more airy, and finally ends above the pointed frontals of the uppermost windows in a bold stone pyramid adorned with rich open tracery-work. As the church has no transepts, the nave and the aisles are covered over with one mighty roof which is faced with tessellated tiles. Above the principal entrance is a Madonna by *Schwanthaler*. The *Interior* surprises by its dignity, its beautiful lightness, and the harmony of its proportions. The high and boldly vaulted spaces are divided by 16 slender pillars into a nave and two aisles in such a way that they are all of the same height. The lofty

groinings form a rich net-work. The pulpit was executed by Entres after designs by Ohlmüller, the carvings of the altars (The Passion being by Schönlaub.

The **nineteen magnificent stained-glass windows**, which were a present from Ludwig I., are a master-piece from the former Royal Glass Manufactory, and mark a new epoch in the development of this art. They represent the **Life of the Virgin** in a connected sequence, and were technically executed under the direction of *H. v. Hess* after the cartoons of *Fischer*, *Schraudolph*, *Roeckl* and *Ruben* by **Ainmüller**, who also sketched the magnificent architectural ornaments for the pictures. *Left side*: 1. Annunciation of the Birth of Mary; 2. Meeting of Joachim and Anne at the golden gate of Jerusalem; 3. Birth of Mary; 4. Mary's Sacrifice in the Temple; 5. Marriage; 6. Annunciation; 7. Visitation; 8. Birth of Christ; 9. Death of Mary. *Right side*: 1. Adoration of the Magi; 2. Simeon in the Temple; 3. Flight into Egypt; 4. Christ in the Temple; 5. Marriage at Cana; 6. Christ takes leave of His Mother; 7. Bearing the Cross; 8. Crucifixion; 9. Entombment. In the middle window of the choir: 10. Ascension of the Virgin.

From **Mariahilf-Platz** (for those who are in a hurry!) on the right direct through the **Mariahilfstrasse** over the **Cornelius Bridge** (r. statue of *Ludwig II.*) to the **Gärtner-Platz**, or, on the left, up the **Nockerberg** and past the *Paulaner Brewery* (where the celebrated *Salvator Beer* is brewed, the sale of which begins on the Sunday before the 19th March) up the very fine flight of steps to the *Hochstrasse* (No. 49), the **Salvator Keller**. Fine panoramic view of the town.

Pious William V. gave up a monastery to the Paula monks from Burgundy in 1626, and the Elector Ferdinand Maria at the request of his wife Adelheid of Savoy allowed the monks to build a brew-house in 1670, because coming from Italy they missed their wine. Thus it happened that in the festival octave for the founder of their order (Francis of Paula) beginning with the 2nd of April, many thousands of the pious inhabitants of Munich gladly

joined them, and after their devotions refreshed themselves with the beer, that "excelled all other kinds in goodness and strength," and was therefore, distinguished by the name, of "Holy Father Oil". In 1799 the monastery was dissolved and then acquired by the pushing Zacherl, where "a strong and good double beer rich in malt" was brewed every year exactly in the manner of the Paula monks. As is well known the name of "Salvator" was given to it.

A pleasant walk with fine views leads from here across the railway and along "**Am Bergsteig**" to

The Suburb of Giesing, a village which was formerly independent, but added to the town in 1854. From its elevation a fine view of the town is to be had. On ascending straight up the hill we come to the **Giesing Church**, which was built in Gothic style from the plans of *Dollmann* in 1866—86. The proportions are exceedingly fine and harmonious.

The mighty octagonal tower, rising from the façade in the whole breadth of the nave, with light buttresses at the sides and tapering off as it rises, terminates above the upper storey, which is high and has 8 windows, in a slender stone pyramid, that is interrupted by pointed gables, and ends finally at a

height of 309 ft. in a crope. The *Interior* displays light and broad proportions, solid pillars, bold vaultings and decorations in pure style. In the windows, which are 45½ ft. high, are 15 stained-glass pictures in the style of the 14th century (with the legend of the Cross) by *Zettler*.

From the **Giesing Church** the *Schulhausstrasse* leads eastwards (tramway) to the *Tegernseerlandstrasse* and the latter northwards to the **East Cemetery** with a fine mortuary and magnificent tombstones, and northwards down the *Giesingerberg* through the *Columbusstrasse* and *Entenbachstrasse* to the *Ohl-müllerstrasse*, and down this latter across the **Reichenbach Bridge**, built by *Sager & Wörner*.

From here to the south-west, along the *Isar*, to the **Maximilians Church**, a spacious basilica in the later Romanesque style, erected by Baron v. Schmid in 1896, and to the beautiful **Isaranlagen** (garden restaurant). Before coming to the "Anlagen" we pass the **Wittelsbacher Bridge**, a splendid creation of *T. Fischer's*, surmounted by a very fine equestrian statue of *Otto von Wittelsbach*, by *Wrbä*. On the right bank through the "Anlagen" to the **Zoological Gardens**. (see p. 70).

The **Reichenbachstrasse** leads to the **Gärtner-Platz** with pretty gardens and the statues erected in 1867 by King *Ludwig I* to

his two most prominent architects, *Frederick v. Gärtner* (by Brugger) and *Leo v. Klenze* (by Widmann). On the S. W. side of the square which is crossed by 6 streets, is

The Gärtner-Theater, erected from *Reifenstuel's* designs in 1864. It is a pleasing building and related in style to the Hoftheater. — Westwards through the *Corneliusstrasse* we reach the *Müllerstrasse*; and then through the *Einlass* or the *Theklastrasse* to the **Schrannenhalle** (a storehouse 1755 ft. long, for grain). Behind it (passage) on the **Jacob's-Platz** (No. 1) is **The Historical City Museum** and the **Maillinger Collection** (for admission see "General Notes"): a collection of works of art, pictures and documents of all kinds, that refer to the *history* of Munich since the 15th Century. Since 1899 there has also been a *Collection of Models* there, containing the models of many Munich monuments. Especially interesting are the models of the statues which adorn the façade of the New Townhall, the very fine details of which are often there not distinguishable, on account of the distance.

Northwards along the *Schrannenhalle* to the **Victualling Market** and crossing the latter on the left down to

St. Peter's Church, the oldest parish church in Munich. At first it was a small Romanesque basilica with a flat roof. In 1327 it was enlarged in Gothic style, and in 1607 both its towers were struck down by lightning. Later one of the towers was re-built and in 1882 the interior was renovated in baroque style.

From the old times date: the *Schrenk Altar* (on the left in the side-chapel) of 1372 with a high relief: The Intercession of the Apostles at the Last Judgment; and in the choir and oratory 6 tablets from the old Gothic high altar: Occurrences in the Life of St. Peter, about 1480. The present high altar, the work of Stuber in baroque style, is a failure; the statue of Peter is by Greif (1745). On the right of the Choir in the chapel near the southern portal: Entombment (*School of Dürer*). The altar-pieces are of the 17. and 18. centuries, by

Sandvart (Joachim, Joseph and the Baptist), *Ulrich Loth* (Last Supper), *Karl Loth* (Martyrdom of St. Erasmus) etc., the ceiling-piece (Suffering and Glory of St. Peter) by *F. Zimmermann the Elder*. The organ was built in 1806—9 by Vogler, the abbot, with improvements invented by himself. It resembles an orchestra. The stained-glass windows above the two larger side-altars are from cartoons by *Schraudolph* (Madonna and the Risen Christ at Emmaus) executed by Scherer.

Below the terrace of the church, to the east, is the **Church of the Holy Ghost**, with new façade in baroque style; in the interior pictures by *U. Löffz*, *Demarée*, *D. Asam*, *Rottenhammer*. Here the "Thal" stretches away as far as the **Isartor**. This large gate-way (like a barbican), with its stately centre tower and its two side-towers, belonged to the outer wall of the enlarged town under Ludwig the Bavarian (1314). King Ludwig I. had it restored by *Fr. v. Gärtner*, 1833—35. On the east side of the principal tower a *fresco painting* in the form of a frieze by *Bernhard Neher* and *Közel* depicts the entry of the Emperor Ludwig after the Battle of Mühldorf on the 28th of October 1322. On the *Isartorplatz* is situated the pretty *Fortuna Fountain*.

Now through the *Turmtor* (Clock Gate-way) of the Old Rat haus to the *Marienplatz*.

The **Old Rathaus** (Townhall) (Admission see "General Notes")

is not a uniform Gothic building, but a mixture of various buildings, restored in Gothic style by *Zenetti* in 1863—65. The oldest part containing the *great hall*, north of the tower, was built in 1305, while the part to the right of the tower comprises the so called small Rathaus, and the City Record Offices connected by an archway on the west.

Above the clock (illuminated at night) of the **Tower**, which was adorned with paintings as early as 1371, two Ratsherren were painted stereo-chromatically at the last restoration by *F. v. Seitz*, and on the front of the house were set up two zinc statues (by *Knoll*) of Henry the Lion and Ludwig the Bavarian. The *Great Hall* (for admission apply to the Porter at the New Rathaus)

has been recently renovated with the full preservation of the old style. On the walls are the standards and candleholders of the old guilds, and under the Gothic circular vaulting runs a frieze with armorial bearings and dancing figures. Through the room in the tower we reach the small room of the Registrar's Office, which contains views of Munich in the old times.

The Marienplatz, in spite of numerous new buildings, still offers a striking picture of the former public life of the town. The square in the old days was the rendezvous on Sundays for citizens and journeymen, and was made use of for festival processions, for the fêtes of the guilds, for the sports of the people, for the tournaments, of the nobles as well as for combats by ordeal, and executions.

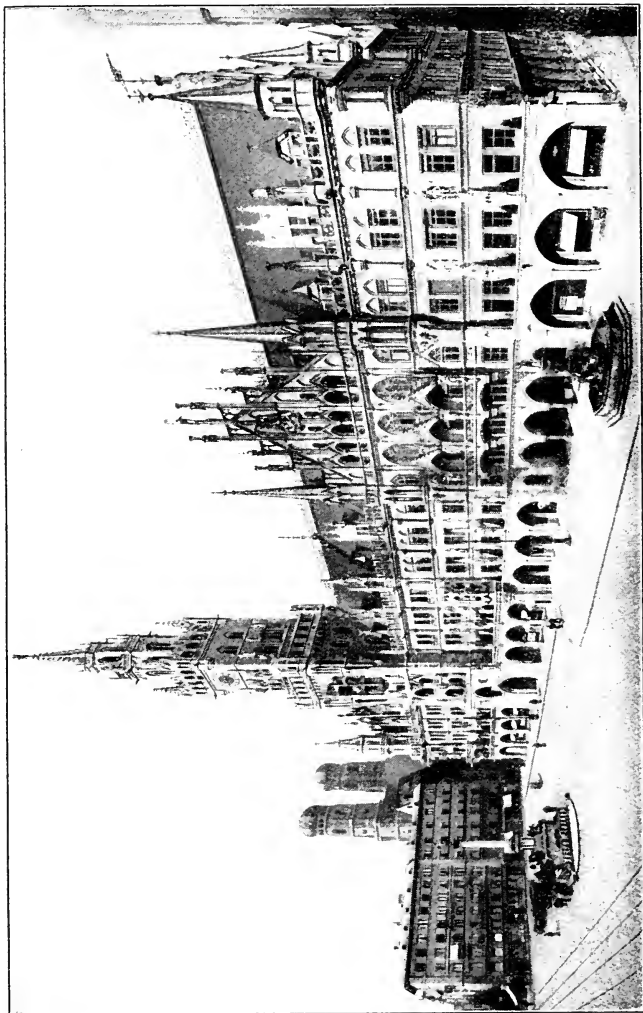
Of houses belonging to the earliest times only the Old Town Hall have been preserved (and *they* have been renovated). No. 18 with the three crowns is mentioned as the "Kröndl" as early as 1449, but was completely re-built in 1899. In the old times all the houses in the square rested on arches, which were mostly used as chandlers' shops.

The Column of the Virgin (designed by *Candid*) in the middle of the square was erected by the Elector Maximilian I. in 1638 in grateful commemoration of the end of the plague and of his victory on the Weisser Berg near Prague in 1620 over his cousin Frederick of the Palatinate and the Protestants.

The gilded bronze statue of *the Virgin* (Patrona Bavariae) was cast by *Krumpper*; the four allegorical representations (four angels fight with demons [Apocalypse] Plague [viper], Famine (basilisk), War [lion] and Heresy [dragon]) were executed by *Küffler*. A little flower-garden with an iron-railing surrounds the column, in front of which devout country-people may often be seen in the attitude of prayer.

The Fischbrunnen in the north-east corner of the square is an original work of art by *Conrad Knoll* (1862) with its representation of the popular, but somewhat rough pastime called the "*Metzgersprung*", which formerly took place here every three years on the Monday before Shrove Tuesday in honour of the *release of apprentices*.

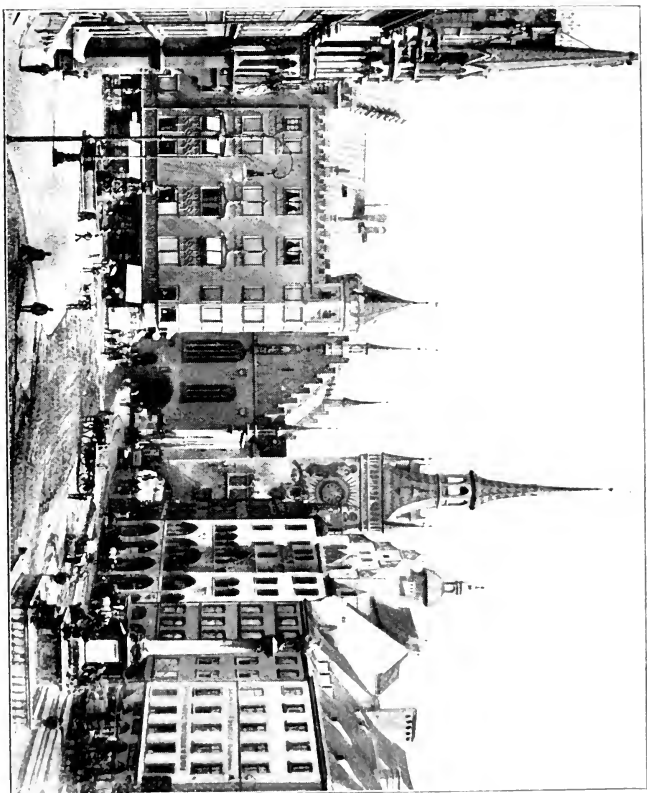
The New Rathaus (Town Hall; Admission see "General Notes"). This imposing building, in Gothic style, was erected by Prof. *George von Hauberrisser* in 1867—75 on the site of the old house where the estates of the realm used to meet. The central building is a grand piece of architecture. On its magnificent



Le nouveau Hôtel de ville.

Neues Rathaus.

The new Town-Hall.



Marienplatz.

tripartite bay-window the Virtues of a good citizen, *viz*: Industry (youth with a hammer and square), Domesticity (mother and child), Courage (an armed man on a battlement), and Clemency (distribution of bread) were represented by *Anton Hess*. From 1900—1905 a wing with **Tower** (211 ft.) was added to the west side of the Rathaus by the same architect, so that the latter, now takes up the whole north side of the square. The Tower is provided with a chime and a lift and offords a splendid view of the surrounding city. (Admission see "General Notes".) At noon a **Military Band** performs in the Courtyard of the new Rathaus.

In the *vestibule of the ground-floor* are paintings in tempera by *Rudolph Seitz*, representing the various professions in four groups. The *Council Chambers* with the large mural paintings are accessible (Admission see "General Notes"). In the Chamber where the Town Councillors meet is the celebrated colossal picture that fills up the whole wall, **Munichia** by *C. v. Piloty*, representing the history of Munich down to the 19th century. The Magistrates' Room contains the *Coronation of Munichia* by *Ludwig I.*, a large mural painting by *Lindenschmit*, the portraits of King *Ludwig II.*, the Prince Regent, and the Emperor *William II.*, and the handsome *stained-glass windows* from cartoons by

Rudolph Seitz and made at *Zettler's* Glass Manufactory. The rooms have rich Gothic ceilings of wood, the designs for which as well as for all the decorations, furniture etc. were made by **Hauberrisser**. In the *basement* (entrance in the *Dienerstrasse*) is the *Ratskeller*, a wine-restaurant with government wines visited by all strangers. The artistic decorations were designed by **Hauberrisser**. The frescoes on the walls representing "The History of the Development of Drinking" are by *Ferdinand Wagner*, and the humorous verses by *Horrmann*. Of special note is the restored "*Rathstrinkstübchen*" (little drinking-room of the councillors) on the ground-floor.

Westwards the **Kaufingerstrasse** with its fine shops leads to the **Domfreiheit** on the right where rises up the imposing edifice of

The Frauenkirche (*Church of Our Lady*; for times of admission and ascent of tower, see "General Notes").

As early as in the 12th century a "Lady Chapel" stood here, which, however, was used as a mortuary chapel when a church was built next to it. After 1271 there was a church-yard here of which memorial tablets are still preserved inside and outside the cathedral. The foundation-stone of the present church was laid by Duke *Sigmund* as patron of the church in 1468. The costs were collected by town and consisted of pious gifts as well as of indulgence moneys, which came in large quantities from all parts of Germany, especially from Bavaria and Franconia. The architect was *Jörg Gangkofer* of Haselbach near Moosburg (d. 1488), who put up the building in red brick in Late Gothic style (with advice from the best masters of Ulm, Ratisbon, Nuremberg and Vienna) in 1468—88.

As the church has enormous dimensions and the buttresses go through into the interior, where they form small chapels round the whole building (also round the choir), the architect left the exterior simple and massive, without ornamentation. On this account the

very fine proportions are especially noticeable. At the west end were placed two *Towers* 322 ft. high and composed of six storeys. At the height of the roof of the nave they pass gradually from being square to octagonal. The helmet-shaped tops ought to come to a point,

but the fondness of the Renaissance style then prevailing in Germany for cupolas unfortunately caused (probably in 1514) the erection of the helmets, which at first the people justly called "Italian caps" and to which later the popular name of "Masskrüge" (beer-mugs) was given. Since then, like the "Münchener Kindl", they have always been an emblem of the town. The bells are of an unusual strength and richness. — The *Interior* forms one of the mightiest and most spacious Gothic churches in Germany; 22 slender octagonal pillars rise in plain simplicity to a great height, without capitals, the groins branching out directly into the vaulting that is richly decorated with stars. In 1857 the interior of the church was restored to its original form, and under the direction of Mathias Berger and Ludwig Foltz the altars were newly erected with their wooden sculptures. The *high altar-piece* represents the Ascension of Mary, in carved wood, by Knabl (who was fortunate enough to renew mediaeval carving), the paintings on the wings being by Moritz Schwind. The *pulpit*, a neat piece of Gothic work, was made by Sickinger, while the twelve apostles in stone on the inner sides of the pillars are by Foltz. High up in the vaulting in front of the choir hangs a large crucifix by Halbig. The *two side altars in front of the choir* are by Obermaier and Kronenbitter, the paintings being by Pechmann and Menz. The old richly ornamented *choir stalls* by Erasmus Grasser (d. 1518) with the carved busts of apostles, prophets and fathers of the Church were restored by Foltz. The 17 windows, which rise up to the height of the vaultings of the side-aisles, and the 8 broad windows in the choir have (mostly in the lower parts) the remains of the old stained-glass

windows (several indeed date from the old church before 1450). The **fifth window** in the choir on the right is the finest of all. It is called the "*Scharzandt Window*" after the donors, and contains in the principal representations: The Annunciation; The Birth and Adoration of Jesus; and The Purification. (The effect of the *ensemble* of this window is very great. Along with the rich Gothic framework it has served as one of the most important copies for modern Munich painters on glass.) Near the main entrance stands the most celebrated work of art in the church, *viz.* **The Tomb of the Emperor Ludwig the Bavarian**, cast in 1622 for the Elector Maximilian I. from the designs of *Peter Candid*, by *Dionys Frey*, of Kempten. At the top is the imperial crown on a cushion. The figures of Bravery and Wisdom carry the insignia of the imperial dignity, the sceptre and the imperial orb, a shield and sword, while two genii at each corner hold the armorial bearings. In the centre stands William V. in the robes of the Order of the Golden Fleece, opposite Albrecht V.; at the four corners as guardians of the sacred grave stand four men in armour (powerful figures) with standards, on which are recorded the names of Charlemagne, Ludwig the Pious, Charles the Fat, Ludwig IV. and their consorts. *Within the catafalque* can be seen the old marble *grave-slab of 1438* (by Meister Hans the Stonemason) with the figure of Ludwig the Bavarian in relief, arrayed in his imperial robes. Below is represented the reconciliation of Duke Ernest (who had caused Agnes Bernauer, that had been secretly married to his son, to be put to death) and his son; between them is a crouching lion. — Excellent *church music* on Sundays and Saints' Days during high mass (at 9 a. m).

Back to **Kaufingerstrasse** and over on the new bulding of the **Royal Police Departement** in the **Neuhauserstrasse**. Here right

St. Michael's Church (Adm. see "General Notes"). It was begun in 1583 for Duke William V. as the church of the Jesuit College (Academy) by *Wendel Dieterlin* of Strasburg and is the most powerful ecclesiastical creation of the German Renaissance, with motives from Italian Jesuit buildings of the Later Renaissance. It was consecrated in grand style on July 6th 1597, deepened in the choir to the most magnificent perspective after the fall of the tower in 1590, and completed in 1597 by the artist *Frederick Sustris* who executed the artistic decorations of the choir.

Below on the façade is the *bronze statue of St. Michael* overcoming Satan, by *Hubert Gerhard* of the Netherlands (one of the best works of that time); in the 13 marble blind arches above it are statues of Bavarian princes, surmounted by the Redeemer. The interior is imposingly spacious and the mighty *circular vault* (114 ft.) belongs to the largest vaultings in existence. (The effect of the whole is seen to the best advantage from the middle of the transepts.) On the high three-storeyed altar: The Fall of the Angels, by *Christoph Schwarz*, court painter to William I.; in the *left transept* is the celebrated **Marble Tomb of Eugene, Duke of Leuchtenberg** (Son of Viscount Beauharnais, who was guillotined in 1794, and of Josephine [afterwards wife of the Emperor Napoleon I.], viceroy of Italy in 1805, married in 1806 to Princess

Amelia Augusta, daughter of Max Joseph, King of Bavaria, d. 1824) by *Thorwaldsen*. On the end wall of the *right transept* is a bronze crucifix with a kneeling Magdalene by *Hubert Gebhart*; on the front are bronze angels also by Gebhart. The remarkable stained-glass pictures, with armorial bearings, in the façade windows above the organ are by *Hebenstreit*. Below the choir is the Royal Vault (accessible only on Nov. 1. in the afternoon and on Nov. 2. in the forenoon) where rests also the unfortunate King Ludwig II. On Sundays and Saints' Days high mass at 9 a. m. with *instrumental music* (by classical composers as Orlando di Lasso, Palestrina, Pergolesi etc.). On Sundays in Advent and Lent only vocal music; on Holy Thursday and Good Friday a Miserere by Allegri etc. at 7 p. m.

Adjoining the church on the west is

The Royal Academy of Sciences ("*The Old Academy*"), a straggling building (begun in 1574), formerly a Jesuit College, which since the suppression of the Order has been used for scientific purposes. Since 1795 it has contained the **Scientific Collections of the state** and the **Cabinet of Coins**. (For admission see "General Notes".)

On the opposite side of the street are the Beer Halls of the Pschorr, Augustiner, and Spaten Breweries, and the Bambergerhof.

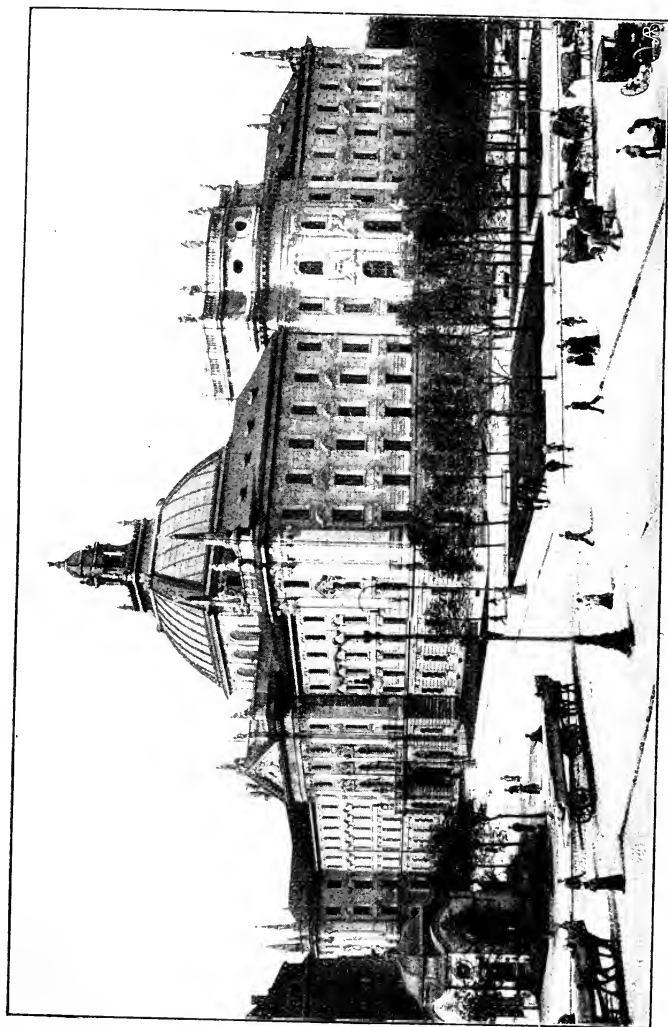
Under the Karlstor on the right (No. 48) is the *Bürgersaal*, the oratory of the Congregation of Citizens, erected by *Visardi* in 1710. On the simple façade is a Madonna by *Ableitner*, and in the oratory of the upper storey is a large *ceiling-piece, The Ascension of the Virgin, by *Knoller*, 1775. On the high altar is a relief: The Annunciation, by *Greif* and *Faistenberger*. On the same side, close to the Karlstor, are the handsome premises of the "Oberpollinger" Store.

By St. Michael's Church the Ettstrasse and the Karmeliterstrasse lead to the **Promenadeplatz**, in the pretty grounds of which stand 5 statues, erected by King Ludwig I. In the middle: The bronze statue of the *Elector Max Emanuel*, the conqueror of Belgrade, modelled by *Brugger* in 1862. On the left next to it are the statues of the historian *Westenrieder*, d. 1829, by *Widmann*, and of the great composer *Gluck*, d. 1787; on the right, of the Bavarian chancellor *v. *Kreitmayr*, d. 1790, by *Schwanthaler*, and of the composer *Orlando di Lasso* (properly Roland de Lattre, a Belgian who after living for a long time in Italy, was invited by Duke Albrecht V. of Bavaria in 1557 to *Munich*, where he died in 1594. After Palestrina he was the greatest composer of the 16th century). All the bronze casts are

by *F. v. Miller*. The broad square is surrounded by handsome buildings (on the north side the *Bayerischer Hof* (Bavarian Hotel), on the south side the "*Dresdner Bank*"). On the east side of the square (at the corner of the *Maffeistrasse*) (No. 18) is the handsome building of the *Bavarian Union Bank* (*Vereinsbank*), designed by Martens and executed by Alb. Schmidt. Almost opposite (at the corner of the *Maffeistrasse* and *Windnmacherstrasse*) are the new and extensive premises of the *Bayerische Handelsbank* (Bavarian Bank of Commerce). The *Vereinsbank* also forms the corner of the *Promenadestrasse* which runs northwards. In this street on the right (No. 13) is the "*Museum*" (a large reading-club, that also gives balls in the winter), formerly the princely residence of the Porcia family, a fine building of the rococo period by *Cuvillés* (1745). No. 10, the *Bavarian Mortgage and Exchange Bank*, with a passage to the *Theatinerstrasse*, a stately edifice after the plans of Prof. Emil Schmitt of Berlin, with colossal Caryatides at the portal and statues on the pediment; next door (No. 7) is the *Archbishop's Palace* (by *Cuvillés*) a handsome edifice of 1720, which marks the transition from the baroque to the rococo style. To the left of the north end of the *Promenadestrasse* is the *Greek Church* (St. Salvator's) erected by Duke Albert IV. in 1494, in Gothic style with very handsome stained-glass windows and rich treasures. In the *Salvatorstrasse*, No. 12, on the left, is the **Gabelsberger Museum**, containing autographs, manuscripts and other objects relating to the life of **Gabelsberger** (admission see "General Notes"). From the west the *Promenadestrasse* is joined in the middle by the *Prannerstrasse*, where on the right stands the handsome *Building of the Assembly of the States* (*Landtagsgebäude*) re-built by Siebert in the German Renaissance style in 1885.

At the west end of the *Promenadeplatz* at No. 16, *Parkus House* (with cupola) begins the *Pfandhausstrasse*. Here on the right (No. 7) is the stately edifice of the **Bavarian Kunstgewerbehaus** (Art Repository) in the Renaissance style, erected by Knab and Gedon in 1877. On the ground-floor is an exhibition of the products of the highly developed Art Industry of Munich. It is well worth seeing and everything is for sale. In the first storey is the artistic meeting-room of the Art Industrial Society, by Gedon, with paintings by F. A. Kaulbach. The left side of the *Pfandhausstrasse* is taken up by the long extended building of the *Herzog Maxburg*, erected in a primitive Renaissance style by Wendel Dieterlein of Strasburg in 1580. At the present time some of the higher military authorities have their offices here. The enlarged west side is in the *Maximiliansplatz*, where the Offices of the National Debt Commission are situated.

The Maximiliansplatz. At the south end of this beautiful



Le Palais de la Justice.

Justizpalast.

The Palace of Justice.



Galerie Heinemann.
Am Lenbachplatz.

Wittelsbacher Brunnen.

square, which is so richly adorned with gardens, at the point where it joins the *Lenbachplatz* (see below), is the new monumental **Wittelsbach Fountain**, a grand work by *G. Hildebrand*, with a double shell of limestone, two marble groups symbolising the life of water, on the left the wild youth of the stream on a water-horse, hurling down a block of stone; on the right the well-nymph gently leading a water-bull (the new *water-conduits* [1883] supply the whole of Munich with *excellent spring water* from the sources on the slopes of the Mangfall Valley, 25 miles distant). Where the square is crossed by the Max Josephstrasse stands the **Monument to Justus v. Liebig**, the great chemist; opposite to it is the **Monument to Pettenkofer**, to whom Munich owes its excellent sanitary conditions. On the west side: The **Regina Palace Hotel** with Café Restaurant (seats in the open air) and beyond the Max Josephstrasse the magnificent **House for Commerce and Trade**, built after the plans of Prof. Fr. v. Thiersch. It contains the Café-Restaurant "*Neue Börse*" (also tables in the open) and (in the upper storeys) the **Exchange** and *Commercial-Club* etc. Now back to the **Lenbachplatz**, where, opposite the end of the Pfandhausstrasse is the magnificent *Bernheimer House*, built by *F. v. Thiersch* in 1893, with its handsome shops (carpets and the finest furniture). Behind the Bernheimer House at the bifurcation of the Ottostrasse is a *Statue* (by Eberle 1890) of *Gabelsberger*, the inventor of the most widely spread system of shorthand (b. 1789 at Munich where he died in 1849). To the right of the Bernheimer House the fine buildings of the *Bavarian Bank* and of the *Galerie Heinemann* (art exhibition, admission see "General Notes"). On the left next to the south side of the Maxburg, but a little in the background, is the **Synagogue**, erected in the Romanesque style by *Alb. Schmidt* in 1884—87, one of the largest and finest synagogues in Germany (for 2000 persons). Between the Synagogue and Hotel Leinfelder is situated the **Künstlerhaus** (Artists' Club, admission see "General Notes"). It was erected by Prof. Gabr. Seidl. in Late Renaissance style. One of the sights. Luxurious reception-rooms with numerous paintings by Lenbach and antique works of art. Magnificent banqueting-hall. Public restaurant worth seeing. Opposite is the fine new building of the **Branch Offices of the German Bank**, designed in High Renaissance style by Prof. *Alb. Schmidt* in 1897. The façade has Doric columns below and Ionic columns above. The interior is a splendid model of harmony in its proportions, and in its large, well-lighted, comfortable rooms. In front of the Bank stands the *Statue of Goethe* by Widmann, 1869. At the western end of the *Lenbachplatz* is the entrance (a Greek gate-way) to the *Botanical Gardens* (p. 5). Close by, on the **Karlsplatz**, is the new **Palace of Justice**

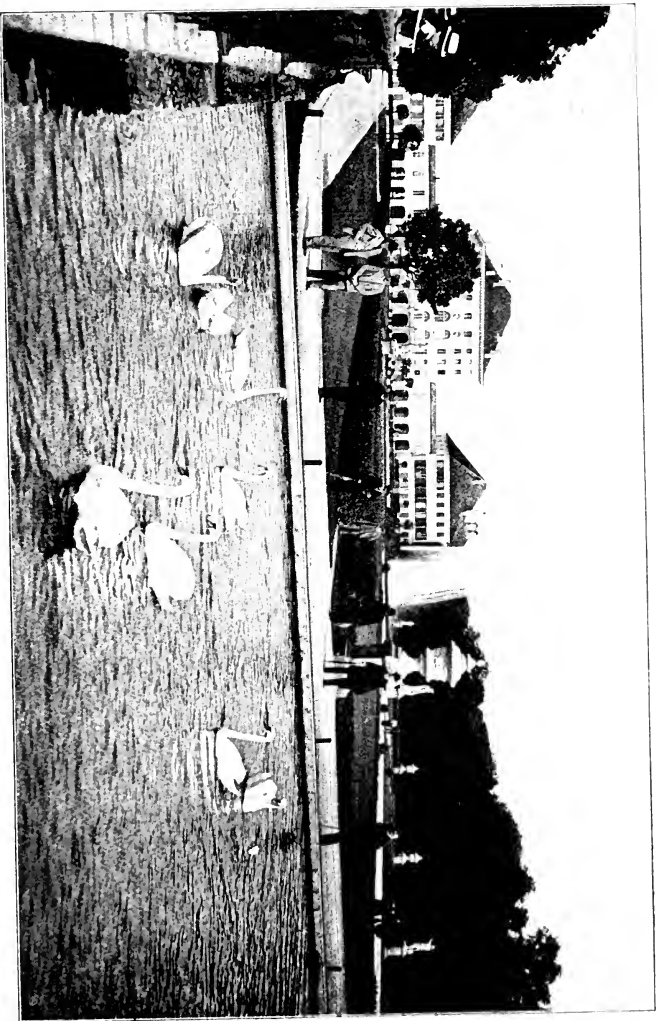
(1895) erected by Prof. F. v. Thiersch, in noble Late Renaissance style, with a gorgeous central hall (Statue of the Prince Regent) and artistically ornamented rooms (for admission see "General Notes"). Adjoining, and offering a strong contrast to, the last-mentioned building, stands the "**New Palace of Justice**", also built by Thiersch, 1903 to 1905. The style of architecture is more or less Gothic, the façades being painted in colours according to German and Italian prototypes. On the south of the Palace of Justice (in the Karlsplatz) stands the **Nornen Fountain**, of Kirchheimer limestone, by *Prof. Hubert Netzer*. Here is also the stopping-place of numerous tramway-lines, *one of which runs to the Theresienhöhe* and to the **Exhibition Park** (see p. 64). On the east side: The **Karlstor**, built 1315, transformed 1791 and 1861, within the semi-rondell which was tastefully re-built in 1901. To the south in the Sonnenstrasse is the **Protestant Church of St. Matthew**, an oval building with a square tower, erected by Pertsch from 1827 to 1833. The *altar-piece* is the Crucifixion, after J. Schnorr, while the *ceiling-piece* is the Ascension, painted *al fresco* by C. Hermann (pupil of Cornelius). In the grounds before the Church is the so-called "*Buberl*" Fountain, executed in a humorous fashion by Gasteiger, and to the west in the Schwanthalerstrasse No. 90 is the **Schwanthaler Museum** (for admission see "General Notes"). Here is a goodly collection of *original models* of almost all Schwanthaler's works (d. 1848), about 200 statues and reliefs (Catalogue 20 Pf.) in 3 rooms. Opposite is the "*Deutsches Theater*" with elegant halls. The Schwanthalerstrasse leads to the new **St. Paul's Church**, erected by Hauberrisser 1895—1902. It is of the greatest importance from an artistic point of view, has a nave and two aisles and is late Gothic. Above the choir rises the principal tower, pyramidal in form and 325 ft. high. We now arrive at the **Theresienwiese** which is bounded on the east side by the Bavaria Ring (a conglomerate of tastefully designed private houses and villas). On this meadow the **October Fair** is held every year. It was started in 1810 on the marriage of King Ludwig, and is really limited to the *first Sunday in October*. This Sunday (or the last in September) is now only the *principal day of the fête*, on which the prizes are distributed and the *horse-races* take place. As a matter of fact the *fête* lasts a fortnight. The main thing is supposed to be the *Agricultural Show*, an exhibition of fine horses, cows, bulls, sheep, excellent field and garden produce, and new agricultural implements, but the constant streaming for weeks of the whole population of Munich, and of many thousands of strangers as well as of the country-people, who come in from all parts, has almost exclusively one object in view, *viz.* the numerous shows and the excellent beer. The horse-races are



La Bavaria avec la Galerie de la Glorie.

Bavaria mit Ruhmeshalle.

The Bavaria with the Hall of Fame.



Nymphenburg.

generally followed by other races a week later, sometimes also by bicycle-races. As a rule there is prize-shooting and also a procession of the members of the shooting-clubs. Above the middle of the west side of the meadow stands (on the "Sendlinger Höhe")

The Bavarian Hall of Fame with the Bavaria. The edifice as well as the colossal statue are considered to be most remarkable as works of art. (For admission see "General Notes".)

The Bavaria. A *flight of 48 steps* (accessible) $23\frac{3}{4}$ ft. broad leads up from the Theresienwiese to the monument. On a block of granite-like marble, 29 ft. high, stands, cast in bronze, the imposing colossal figure of this majestic Teutonic woman, as the patroness of her country. Beside her is the Bavarian lion as an emblem of Bavaria's power and nobility. In her left hand which is raised high above her, she holds a wreath of oak leaves, and in her right a short sword which is also adorned with oak leaves. Her noble countenance displays the strong and beautiful features of the ideal genius of the country and yet of the true and genuine prototype of her people. Her robes fall at her feet in grand folds. A shaggy bear-skin passes from her left shoulder over her breast and is girded about her loins, while her magnificent hair flows over her neck in mighty locks. This colossal statue was modelled by *Schwanthaler* in 1841—45, cast by *Ferdinand Miller* in the Royal Bronze Foundry, and set up in 1850. The figure is 53 ft. high, to the tip of the wreath $62\frac{3}{4}$ ft. The total weight of metal amounts to 174,720 pounds, and the dimensions of the separate parts are stupendous, *e. g.* the circumference of the arm 4 ft., the length of the face over 4 ft. and the length of the first finger 3 ft.! The *head is accessible*; at the back of the pedestal a bronze door leads into the interior. 60 stone steps lead through the socle up to the knee, and then a cast-iron winding-staircase of 60 steps through the hair into the head, where there are two seats of bronze for 6 persons. Through holes in the locks of the hair one can enjoy from here a fine view of the Alps. — The cost for the Bavaria, which the king defrayed out of his own purse, amounted to 286,364 florins.

According to the inscription on the pedestal of the Bavaria, the **Ruhmeshalle** was erected "*as a recognition of Bavarian merit and glory*", for King Ludwig I. (at his own expense, costing 614,987 florins) by *Leo v. Klenze* in the pure Graeco-Doric style and of white Untersberg marble. It forms an open rectangular portico in the form of a temple. It is 217 ft. long, the wings projecting 100 ft. and having a temple front with 4 columns at their narrow ends. On the superstructure, which is $13\frac{1}{2}$ ft. high, rest 48 Doric columns $22\frac{3}{4}$ ft. high, with a diameter at the bottom of 5 ft. The handsome frieze has 94 metopes, 44 with reliefs of Vic-

tory and 50 with figures allegorical of Agriculture. They were all designed by *Schwanthaler*, as were also the 4 figures in a lying posture in the pediments, allegorical of the 4 tribes of Bavaria, *viz.*; Bavarians and Palatinates, Suabians and Franconians. Two flights of steps in the corners of the court-yard lead up to the Hall. On the bright red back-wall of the portico are 80 *marble busts of Bavarian* notabilities, arranged in chronological order from the middle of the 15th century (according to the years of their deaths) from Martin Schongauer to Cornelius (King Ludwig was added at the Centenary Festival of 1888). By the Hall is the **Exhibition Park** with Restaurants and Buildings destined for the **Exhibition: „Büro u. Geschäftshaus“**. In the Park are the Concert-Hall, Sport-Arena and Roller-Skating-Rink. Southwards from the Hall and following the *Sendlingerhöhe* towards Sendling a glorious **Panorama of the Alps** presents itself on clear days. From left to right we have the Dachstein Group, the Watzmann, the Kaisergebirge, the Wendelstein, the Schliersee Mountains and the Tegernsee Summits, the Unnütz, the Benetictenwand, the Karwendelgebirge, the Herzogstand and the Wettersteingebirge terminated by the mighty Zugspitze. From **Sendling** the tramway runs through the Forstenriederstraße to the idyllic **Forest Cemetery** (*Holzapfelkreuth*), which is well worth a visit; grand *crucifixion group* by G. Schreyegg. (Restaurant adjacent.)

From the **Theresienwiese** through the *Schubertstrasse* and *Beethovenstrasse* to the **Kaiser Ludwigsplatz** with the fine monument of the *Emperor Ludwig the Bavarian*, by F. v. Miller. Then northwards through the *Herzog Heinrichstrasse* to the *Pettenkoferstrasse*; here are situated: *The Anatomy Buildings* with the *anatomical and physiological collections* (with an interesting collection of skulls), **The Physiological Institute** and **The Hygienic Institute**. The *Pettenkoferstrasse* opens out into the **Sendlingertorplatz** (from here 2 min. to the **English Church St. George**, *Blumenstrasse*). Westwards in succession are: *The Municipal General Hospital* (surrounded by gardens, in which are busts of the late Prof. v. Nussbaum and v. Ziemssen and also v. Grossi); *The Surgical Clinic*; The new **Psychiatric Clinic** of the University (for 100 patients); and *The Medico Clinical Institute*. Opposite (Goethestrasse 64) is the Exhibition of Modern Artists, well worth a visit. On the north side the square is closed by the *Sendlingertor*, through which gate-way we enter the *Sendlingerstrasse* (with **St. John's Church** and **Asam House** [1740], both real jewels of the baroque style) and thus reach the *Marienplatz* (p. 56).

To the north through the *Sonnenstrasse* with its Gardens (on the right the *Josephspitalstrasse*) with the **Volkstheater** (Peoples' Theatre) back to the *Karlsplatz* (p. 61).

Southwards from the *Sendlingertorplatz* past the **Bust of Senefelder**, and on the right through the *Thalkirchnerstrasse* we at once reach

The Southern Cemetery. *This is one of the finest cemeteries in Germany.*

In 1819 the *semicircle of arcades with a house for the reception of the dead previous to interment* was added in Doric style by *Vorherr*. The **New Part** designed by Gärtner from Italian models, 1844-49, comprises a *square surrounded on every*

side by arcades, to which a *vestibule*, worthy of notice from an artistic point of view, leads from the Old Cemetery. Under the *arcades* of the old and new parts are numerous family vaults adorned with sculptures.

At the S. end of the Southern Cemetery a gate-way leads immediately to the new **Church of St. Anthony**, a simple Romanesque edifice belonging to the neighbouring Capuchin Monastery. It was erected by George Leib in 1894, and contains a splendid group (Mater Dolorosa at the foot of the Cross) on an altar to St. Laurence, a magnificent high altar, and beautiful Stations of the Cross. West of the Church is the **Cattle Yard and Slaughter House**, built by Zenetti in 1876 and opposite the Südbahnhof is the **Town Market**.

From here the electric tram takes us back into the town.

Environs.

The English Garden. This magnificent park with its splendid groups of trees artistically laid out, its meadows, its shady walks, its sunny resting-places, its waterfall, its streams, its lake and its extensive woods, was a desolate and marshy wooded region until 1797, when the *Elector Charles Theodore* resolved to lay out a park here after the model of the celebrated Schwetzingen Garden, and at the suggestion of **Count Rumford** (an American, Benjamin Thomson by name, and a Bavarian general; statue in the Maximilianstrasse in the "Forum" [see p. 38]). It was possible to throw open the park to the public as early as 1799, but it was not until 1803, under the Elector Max Joseph, that it received from **Skell** the court-gardener, its present form, in which landscape-gardening is seen at its best. Charles Theodore united with this park the laying-out of a new quarter along its west side, and thus made a commencement of the later **Königinstrasse** with its fine fronts looking on the Garden. At that time it was called "Schönfeld", and the Elector tried to induce building operations by ceding to the inhabitants of Schönfeld a share in the ancient rights and privileges of the inhabitants of Munich. — The park is $3\frac{1}{2}$ miles long und $1\frac{1}{4}$ miles broad. In order to see it in all its beauty, it is necessary to walk through it in three directions following the single arms of the stream. Starting from the Hofgarten, almost directly adjacent to the English Garden, a statue stands on the right (by Schwanthaler the Elder), which by the first word of the inscription, "*Harmlos*"! reminds

us of the frame of mind that is here necessary for the enjoyment of nature. A few paces farther to the left, is the Prinz Karl-palais, built by K. v. Fischer in 1811. On the right the *Prinz-regentenstrasse* (see p. 40), which forms the south edge of the English Garden, branches off direct east. At the commencement is the entrance into the English Garden, which is traversed in all three directions by carriage-roads and foot-paths. *The path on the right* leads to the canal and around it northwards to the stone erected as a memorial to *Rumford*, who is honoured more by the inscription than by the monument. Farther on we pass the *Dianabad* on the right (restaurant). The path then joins the middle road. *The path on the left* runs parallel with the *Königinstrasse*, opposite the end of which the road makes a curve and also joins the middle road (the same direction can, however, be followed as far as the lake). The **middle road** is the most enjoyable. In the midst of the most charming trees, the canal being on the right, now with a view of blooming meadows, and now with pictures of the finest groups of the most luxuriant vegetation, worked out by the designer of the park so as to display the richest forms of variety, this road leads to as light elevation after the descent of which we suddenly find ourselves in unusually romantic and idyllic surroundings at the edge of a broad and picturesque **Waterfall**, that precipitates itself over blocks of stone covered with moss. Seats on both sides of the fall are at the disposal of the friends of nature. Close to it is the *Brunnenhaus*, where on the bridges behind and at the side the most magnificent landscape-pictures display themselves, here of the waters dammed up by the sluices, and of the low-hanging woods, there of the broad meadows, the canal and the long picturesque avenues of trees. Now to the north, on the left with picturesque glimpses of flowering leas and rushing water surrounded by woods, finally ascending to a round temple, the **Monopteros**, a charming cupola-edifice with an open cornice of 10 Ionic columns built for King Ludwig I. (at a cost of 420,000 florins) by the celebrated Klenze on an elevation especially raised for the purpose. The memorial-stone in the centre records that the temple is dedicated to the *Elector Charles Theodore*, as the creator of the park, and to *King Max Joseph*, as the improver of it. On coming down from the temple a few minutes bring us to the interesting *Duck Colony* (German and foreign ducks, Swans etc.) and then to the **Chinese Tower**, which was designed in 1790 by Rumford after the model of Chinese porcelain towers, and executed by the engineer Lechner. On the first of the open storeys a band plays on fine summer days. On one side of the Chinese Tower are red painted tables at which visitors can enjoy light refreshments under the trees. Behind the refreshment-rooms

(on the right) within a bifurcation of the canal stands an **Exedra**, a marble semi-circular resting-place made after a Pompeian model, with an inscription composed by the giver, King Ludwig I.: "Hier wo ihr wallet, war Wald nur und Sumpf!" (Here where you wander, was once nothing but wood and swamp.) Eastwards from here a road on the left leads past the popular **Tivoli** to Bogenhausen and the Maximiliansanlagen (see p. 51.) Northwards from the Chinese Tower several ways lead to the principal goal of all walks in the English Garden, *viz.* the lake. This small lake with its pretty island, covered with trees and bushes, called the **Lake of Kleinhesselohe**, was laid out by *v. Skell* in 1803. But its real maker was Baron Werneck. To both have been erected statues near the lake, to Skell on the north-side (on the road beyond the beer-garden); to Werneck farther down. The lake is a "*master-piece*" both in the varying contour of the shores and in the well thought-out surprising and numerous perspective views. The shining surface is animated at all seasons, in summer by *boats* and in winter by hundreds of *skaters*. Eastwards from the lake is a restaurant and a little further on the "*Milchhäusl*", with fine play-grounds and good refreshments; on fine summer afternoons both are well frequented. North of the lake the park begins to get isolated, but the woods richer, and in the **Hirschau** are wild deer. At the end of the park (3½ m) we come to the **Aumeister**, a much frequented ranger's house with refreshments. The way to it is equally suitable for riding, driving or walking. Near *Aumeister* a bridge leads across the Isar and (in ¾ hour) to **Oberföhring** with refreshment garden (nice view). From here along the path by the Isar, or through the **Herzogpark** (restaurant), or with the ferry (10 Pf.) over the Isar to the English Garden and back to the town. (From *Munich* to *Oberföhring* communication of *Motorpost*.)

Nymphenburg.

The Tram (see "General Notes") leads from the Central Railway Station to the Stiglmayerplatz and beyond the Löwenbräu- and Arzbergkeller to the Erzgiessereistrasse. Here (No. 14) is the **Erzgiesserei** (Bronze Foundry. For admission see "General Notes"). It was founded by King Maximilian I. in 1825, and attained its reputation through the artistic efforts of King Ludwig I. The first manager was *J. B. Stiglmayer* (d. 1844), who was then succeeded by *Ferd. v. Miller* (d. 1887). In 1873 the establishment (still retaining the title of a "Royal Establishment") was transferred to *F. v. Miller* and his sons, the latter of whom are in possession at the present time. In *Miller's* foundry, among other works, the following have been executed in bronze: The "*Bavaria*", 53 ft. high, the "*Germania*" for the

Niederwald Monument, the richly ornamented gates for the Capitol, Washington — 23 equestrian and about 200 ordinary statues, monumental fountains etc. The **Museum** there (property of the state) contains in 7 rooms the greater number of the models — especially of works that have been executed for foreign countries. The name of the work and of the artist, as well as the time and place of erection are given in each case. The museum is curious as being perhaps the largest collection of modern monumental works. Next to the Bronze Foundry on the west, in the Ferd. Miller-Platz, is the imposing **Church of St. Benno**, in the Romanesque style, completed after the plans of Prof. Leonhard Romeis in 1895. The church has a nave and two aisles, a cupola with quadrature, two towers, mosaic floors, a pulpit on marble columns resting on lions, and a parapet in relief. The altars also have reliefs, the high altar being a cupola erection on cipolin columns. The crypt is under the choir. The organ is a splendid instrument. The electric tramline to Nymphenburg passes through the suburb *Neuhausen* and finally past the suburb of *Neu-Wittelsbach* (with sanatorium), and has its terminus at the **Nymphenburger Volksgarten**, (from here over the canal [$\frac{1}{4}$ hour] to the new **Botanical Gardens** Admiss. s. Gen. Notes). Opposite to the eastern part of the Château is the beer-garden "Zum Controlor" (inn and pension). (Controlor was the name of a steward to one of the electors.) Admission to the grounds of the Château is free (through the open arch-way of the Château). Tickets (50 Pf.) for the Amalienburg, Badenburger and Pagodenburg are to be obtained in the *Amalienburg* from 1—6 p. m. (Oct.-March. 1—4).

Nymphenburg, Château and Park. This electoral country-seat, formerly called "the Bavarian Versailles", was begun by Agostino Borella of Bologna in 1663 for Ferdinand Maria, at the wish of, and under the name chosen by, his wife, Henrietta Adelaide of Savoy. It was continued by *Zuccali* in 1672, but not finished until 1715 by *Visardi*. All the buildings are built in the *rococo* style, which, altogether independent of the construction, laid great weight on the sportive decoration, created charming ornaments, and in the forms gave great scope to the imagination. Inside the *Château* a few rooms are still preserved with the original decorations. In front of the *Château* a magnificent jet of water leaps to a height of 92 ft. Behind the *Château* is a second fountain. The splendid *Gardens* behind were originally laid out in the French style and still have the marble statues of that time. In 1804 *F. v. Skell* solved the difficult problem of transforming the whole park into the English landscape style, retaining, however, the geometrical central park with its canal, marble cascade, large parterre and adjacent straight avenue. On the

left of the *fountain* a path leads through delightful woods to the **Amalienburg**, a pavilion erected by Cuvillès in the most attractive form of the rococo style in 1737. The decorations of the interior belong to the best that was created in this style at that period. It received its name from the wife of the Elector Charles Albert (afterwards the Emperor Charles VII.). Passing over the next bridge to the right of the *sluice*, with picturesque glimpses of the park, then to the right near the side-arm of the canal and under the shady trees we reach the **Badenburg** on the **Large Lake**. This pavilion was erected in the French style in 1718 and has a bathroom of white marble. From the **Badenburg** a short path leads northwards across the canal and then on the left to the *Grotto of Pan*, a group of rocks with a statue of Pan. At the end of the lake on the right is the **Temple of Apollo**, from which the three *islands* of the lake are seen to the greatest advantage. From the temple westwards a shady path leads straight to the **Marble Cascade** at the end of the gardens. This is a large crescent-shaped structure of marble for the imposing fall which the canal, that is diverted from the Würm, is necessitated to make on its entrance into the park. In a wide circle, at first northwards and then eastwards, we arrive through rich and varying groups of trees at the **Small Lake**, on the north shore of which is situated the **Pagodenburg**, a building erected in 1716, and adorned with precious ornaments and Japanese porcelain tiles. Along the lake we get charming glimpses of the *château*, and walking eastwards, in 7 min. we reach, near the parterre in front of the *château*, the **Magdalena Chapel** with its oratory and artificial *vestibule arranged like a grotto*. It is in a woody solitude, being surrounded by pines, and contains a spring of water which is praised as being beneficial for affections of the eyes. Opposite to its stands the statue of *St. Magdalena*, a noble work by *Volpini*, 1726. The frescoes on the ceiling of the chapel (Life of *St. Magdalena*) were painted by *Stuber* of Munich. The altar is adorned with a crucifix and two candle-sticks artistically made of the tusk of a sea-unicorn (narwal). — The south wing of the *château* contains stables and offices and in the north wing is a Young Ladies' Seminary with chapel, founded in 1836. In close vicinity to the Royal Palace is the **Nymphenburg Royal Bavarian Porcelain Manufactory**, founded 1747, with a *permanent Exhibition of specimens* of its world-renowned articles in a *Pavilion* expressly reserved for that purpose. Entrance free. Admittance to the factory itself on week-days (see "General Notes"). Eastwards follow the *Schloßmühle Baths* in the Würm. S. E. of the S. wing of the *château* the *Hirschgartenallee* (on the right: the "**Kur-garten**", with restaurant, garden and pretty grotto) leads to the **Hirschgarten**, a beautifully wooded park with red and fallow deer, —

Zoological Gardens (Adm. see "General Notes"). Tram from the City (Line 26) to *Thalkirchen*, Main Entrance, — or (Lines 7, 12, 25, 35) to *Harlaching*, then down to East Entrance, — or (Lines 6, 16) to *Sendling, Neuhausen*, then down to *Thalkirchen* and over the Isar to the Main Entrance. Train by Isar Valley Rwy. to *Thalkirchen*). Footpath from the Wittelsbacher Bridge (P. 54) through the Plantations on the R. or L. bank of the Isar.

In the Munich Zoological Gardens the natural beauties of the old dense primeval forests are as far as possible preserved by wells and running brooks which flow from the right bank of the Isar. This lends a special charm to the Park as many of the animals appear in their natural surroundings. The landscape is changed by the art of the garden architect only when the nature of the animal requires it. From the pretty Restaurant (several concerts weekly) a glimpse of the "*Prince Luitpold Park*", of the Lion terrace and the bushy slopes under the "*Garden City Harlaching*". The Restaurant was built after the plan of Prof. Gabr. v. Seidl whose influence was also great in the laying-out of the Gardens.

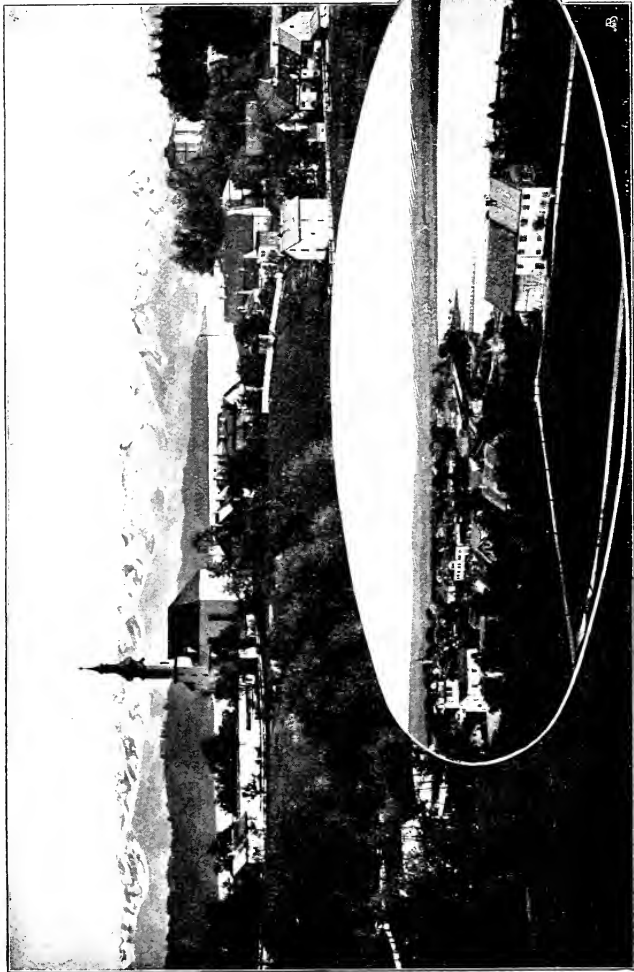
Most Popular Excursions from Munich.

Royal Château of Schleissheim. By train past *Moosach, Fasanerie, Feldmoching* to **Schleissheim** (about 12 miles from Munich). Restaurant near the Château.

The Royal Gallery of Paintings is open daily (Mondays excepted) from Easter till end of October: 10 to 12 a. m. — ground-floor, German and Italian section: 2 to 6 p. m. — principal section, containing works by the Dutch masters, a gallery of portraits, and some modern German works with the collections of Marée and Pidoll. On Sundays and festival days both sections are open together. Admission free.

Dachau railway via (8 km.) Obermenzing (11 km.) Allach, (13 km.) Karlsfeld to (18 km.) **Dachau.** (*Hörhammer, Zieglerbräu, Unterbräu, Post*). In the Castle (once a favourite residence of the Dukes of Bavaria) there is a *District Museum* and *Picture Gallery* both worth seeing. Splendid view of surrounding country and Bavarian Alps from the castle garden. The **Amper-baths** have a reputation for healing qualities. The Hydropathic Establishment **Moor-bath Dachau** lies in a large park-like garden. Connected with the main building by a hallway are the rooms for *electro- and hydrotherapeutics* and the *moorbaths*. The baths are especially good for gout, rheumatism and nervous diseases and womens diseases. This Establishment (with about 60 beds) open throughout the year, offers all modern conveniences and excellent board. — Dachau, with charming walks in the neighbourhood, is a favourite resort for landscape painters.

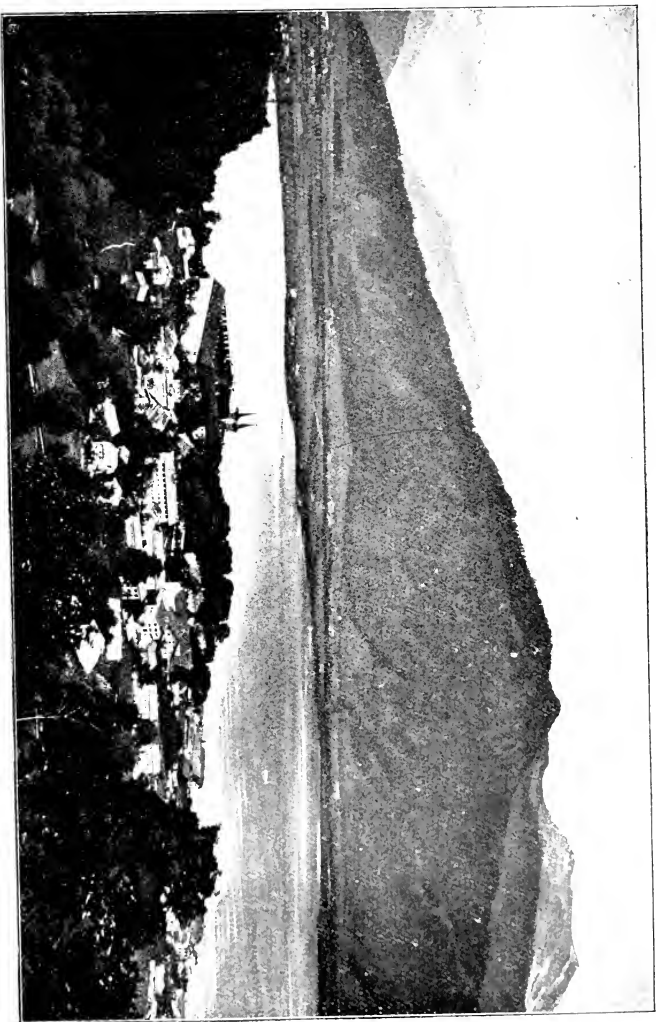
Lake of Starnberg. Railway in 30—50 min. to *Starnberg via Pasing* (*Post, Bad Steiner* with restaurant), *Planegg* (*Volm* etc.), *Gauting* (*Hotel Bahnhof, Sulphur Baths*) and *Mühlthal*. **Starnberg** (*Bayerischer Hof, Bellevue, Deutscher Kaiser, Tutzingener Hof, Bathing and Swimming Establishment with Undosawellenbad* (artificial waves and lake restaurant), a delightfully situated spot with an old château and numerous villas. The **Lake** (13 m long, and



Lac de Starnberg.

Starnberg.

Lake of Starnberg.



Lac de Tegernsee.

Tegernsee.

Lake of Tegernsee.

3 m wide) presents on its beautiful shores a series of watering-places which are sheltered by the hills behind them. The most favourite on the left shore are: *Starnberg* itself; **Possenhofen** (*Gasthof Possenhofen*, with a magnificent view, good) with **Ober-Pöcking** behind it (*Hotel Pension Bellevue*, *Bernrieder Hof*, Poelt's Hotel); **Feldafing** (*Hotel Kaiserin Elisabeth* and *Hotel Neuschwanstein*); **Tutzing** (*Seehof*, *Hotel Simson* at the station, *Hotel König Ludwig*, *Tutzingen* and *Bernrieder Hof*); **Bernried** (inn) with château and park belonging to Baron Wendtland, and (at the end of the lake) **Seeshaupt** (*Seehotel* and *Post*). On the right shore: **Leoni** (*Hotel Leoni*); close to is the magnificent park of the royal residence, **Schloß Berg** (visitors admitted); at the beginning of the park near the spot where King Ludwig II. was drowned, is a romantic **Memorial Church** with magnificent decorations, consecrated in 1900. Above Leoni (cable railway) is the **Rottmannshöhe** (*Dr. Matzen's Sanatorium*), restaurant with large terrace and garden, and (10 min.) the **Bismarck Tower** with a fine view of the mountains. Farther along the lake: **Ammerland**, **Ambach** (*Gasthaus zum Fischmeister*) with numerous villas. **A tour by steamer** round the lake is a great treat on account of the beauties of the landscape and especially on account of the **Panorama of the Alps** in the background of the lake at the south end (Benediktenwand, Herzogstand, Heimgarten, the Karwendel and Wetterstein Mountains, the latter with the Zugspitze).

Tegernsee. Railway in about 1¾ hrs. to *Tegernsee*. The **Lake** is nearly 4 m. long, and 1¼ m. wide, and is shut in on the south by the Wallberg and Hirschberg, on the west by the Ringberg and Kogelhof, and on the east by the Gindelalpe and Riederstein. The landscape is most delightful. **Tegernsee** (*Steinmetz*, *Serbenhotel*, *Guggemos*, *Post* and *Bahnhof Hotel*), a very favourite summer-resort on the eastern shore of the lake. *Motor-boat service* on the lake. Splendid walks along the lake and through shady parks. The principal excursions are: 15 min. *Small Parapluie*; 20 min. Egern, opposite on the lake; ½ hr. *Large Parapluie*. 40 min. *Rottach* at the end of the lake (*Scheurer*); 2 hrs. to the Rottach Falls; 4 hrs. up the **Hirschberg** (5430 ft.) with splendid view; good inn with 30 beds. 1½ hrs. to the *Neureuth*, with inn. 4 hrs. *Ranger's House*, *Valepp* in a romantic situation. 2½ hrs. to *Bad Kreuth*.

Kochelsee, Walchensee, Herzogstand. Railway in about 2 hrs. (*via* Tutzing or by the Isar Valley Railway) to **Kochel**. (*Hotel-Pension Bad Kochel*, *Post*, *Grauer Bär*, *Hotel am See*, *Stöger's Hotel* at the railway-station, *Prince Ludwig*). The **Lake of Kochel** is about 2½ m. long and broad, has a motor-boat, and affords beautiful landscape-pictures in the direction of the Herzogstand. — Up the Kesselberg (*Hotel Kesselberg*), a fine, new road which can be traversed by the *Stellwagen* (public conveyance), leads to

the **Walchensee**, which is 650 ft. higher than Kochelsee and presents the *most sublime and imposing mountain and lake-scenery in the Bavarian Alps*. On the south is the jagged *Karwendelgebirge* with the *Soiernspitze* and *Schöttelkarspitze* high above the *Altlachberg* and *Hochkopf*. Westwards in the background is the *Wettersteingebirge*. The **Herzogstand**, which towers up in the north and which can be ascended without any difficulty, is in particular *one of the summits in the environs of Munich that best repays a visit*. It is ascended from **Urfeld** (*Hotel Post*, recommended, and *Hotel „Fischer am See“*) at the north end of the lake, in $2\frac{1}{2}$ hrs. A good saddle-path branches off about a mile from Urfeld and leads to the **Pavilion** ($\frac{1}{2}$ hr.) with a wonderful view of the Walchensee and the mountains. From here in zig-zags up in $1\frac{1}{2}$ hrs. to the *Herzogstand House* (mountain-inn with 50 beds) and in another $\frac{1}{2}$ hr. to the *summit* (5703 ft.) with a most magnificent and picturesque view of the lakes and the high mountains.

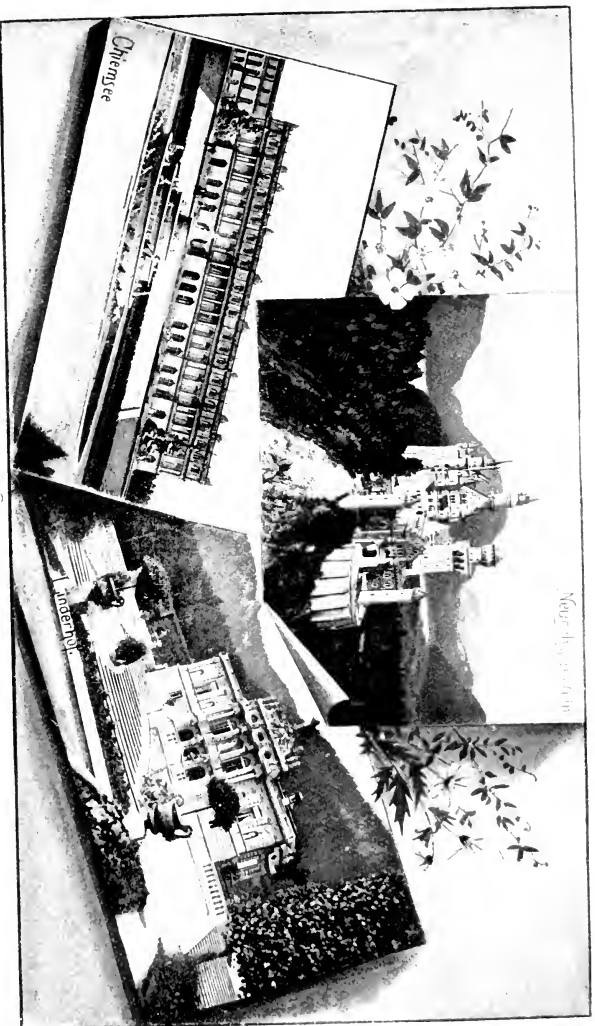
Automobile-Omnibus: Kochel-Mittenwald

Partenkirchen-Garmisch. *Railway via Murnau* in 2 to 3 hrs. to the station of *Garmisch-Partenkirchen* (*Bayerischer Hof*, *Stadt Wien*, *Werdenfeller Michl*). Both these places, which are only about a mile from each other, are favourite *summer-resorts* (in *Partenkirchen*: *Hotel Haus Gibson*, first class *Family-House*, *Bellevue*, *Post*, *Stern*, *Baumgartner*; in *Garmisch*: *Pension Villa Bethell*, every comfort, *Tennis Court*, *Husar*, *Alpenhof*, *Neu-Werdenfels*, *Post*, *Zugspitz*, *Drei Mohren*, *Kainzenfranz* and *Lamm*) in a glorious mountain-valley, overlooked by the *Wettersteingebirge*, with numerous delightful walks. *Autobus* in 20 min. to *Badersee* (*Hotel-Pension Badersee*), and in 30 min. more to the glorious *Eibsee* (*Hotel Terme*) with nine islands.

Isartalbahn (*Railway up the valley of the Isar*) to *Bichl* and *Kochel*, *via Thalkirchen* (2 m.) with excellent *hydro*; ($3\frac{3}{4}$ m.), *Grosshesselohe* (with refreshment garden) delightful woods (across the bridge to the *Menterschwaige* [on the left], a place of refreshment in the woods, with a view of the valley of the Isar); (5 m.) **Pullach** (*Bürgerbräu-Terrassen*, *Rabenwirt*) high above the river with a splendid view of the mountains; ($6\frac{1}{4}$ m.) **Höllriegelsgreuth**—**Grünwald** (there are also **Trams** from *Munich*), some inns; (8 m.) **Baierbrunn** (*Hotel and Restaurant Konradshöhe*, with fine view); here a ferry crosses the Isar; (12 m.) **Ebenhausen** (*Post*). On the *Röschenufer Höhe* (10 min.) the well-equipped **Kuranstalt Ebenhausen** (*Sanatorium*). From Ebenhausen in 12 min. down to the *Benedictine Monastery Schäftlarn*. — Now we get a magnificent view of the valley of the Isar and the high mountains. (17 m.) **Wolfratshausen** (*Hotel Kronmühle*, *Bernrieder Hof*, *Haderbräu*, *Humplbräu* (fine *Keller*), *Post* and *Schererbräu*). The town is 5 minutes' walk from the station; delightful walks on the *Calvarienberg*, with picturesque views. It is also a beautiful walk from the *Calvarienberg* to the



Garmisch mit der Zugspitze.



Les châteaux royaux.

Die Königsschlösser.

The Royal Castles.

Rottmannshöhe (p. 71) in $2\frac{1}{4}$ hrs., and from the town to Ammerland on the Lake of Starnberg in $1\frac{1}{2}$ hrs. Then come the following stations: **Eurasburg**, with a château on the hill; **Beuerberg**, with an old Salesian Convent, **Heilbrunn**, with baths; and **Bichl**; here the railway joins the state-line coming from Penzberg, which goes *via* **Benedict-beuern** (old monastery) to **Kochel** (p. 71) on the Lake of Kochel.

The Ammersee. By rail in 1 hr. *via* *Pasing*, *Unterpfaffenhofen*, *Wessling* ("Post") with a pretty lake, and along the *Wörthsee* to *Seefeld* (inn) with an ancient *château*, past the *Pilsensee*, and to (19 m.) **Herrsching** (*Hotel Seehof*, *Bahnhotel*, *Pension and Restaurant Reiner*, *Gasthaus zum Kiental*), a pleasant summer-resort on the Ammersee, and the starting-point for the steamers. A footpath through the wooded ravine of the *Kiental* leads in 1 hr. up to the **Monastery of Andechs** (*Oberer Wirt* and *Bräustübl*) picturesquely situated, 2314 ft. above sea-level. The fine baroque church contains a rich treasure in relics. The monastery was built by the Benedictines in 1454, and is at present a school and a celebrated resort for pilgrims. The Ammersee, which is 10 m. long, $3\frac{1}{2}$ m. broad, and 256 ft. deep, is of a glimmering blue colour, and, in the southern background is overlooked by the Bavarian Alps. On its eastern shore the steamers touch at *Stegen* (*Fischerwirt* and *Bräuhäus*), *Buch*, *Breitbrunn* (*Gasthaus Belle*, good), *Herrsching*, *Wartaweil*, *Fischen*; on the western shore: *Schondorf* (inn commended, near the *Theresia Baths*), *Utting* (*Gasthaus Niedermaier*, *Wittelsbach*, *Gasthaus am See*), *Riederau*, *St. Alban* and **Diessen**, an imposing markettown (pop. 1300) with an ancient *château*, a beautiful collegiate church, baths and the following much frequented inns: *Hotel Ammersee*, *Gattinger*, *Zur Post* and *Pension Seerichterhaus*.

Schliersee. Railway in 2 hrs. *via* *Holzkirchen*, *Darching* (near here are the Munich Water Works), **Miesbach** (*Miesbacher Hof*, *Waizinger* [with a large garden and brewery], *Post*, *Kreiderer*, *Wendelstein*, *Alpenrose* and *Haindlwirt*), a considerable market-town with a fine situation on the Schlierach, and a favourite summer-resort, to **Schliersee**, 39 m. (*Wittelsbach*, *Seerose*, *Seehaus* [with a theatre, the actors at which are peasants], *Wendelstein*, *Post*, *Zum Seebad*, *Rote Wand*, *Pension Freudenberg*), 2531 ft. above the sea-level, a heath-resort with baths. The lake with the islet of *Wörth* is scarcely 2 m. long and about $\frac{5}{8}$ m. broad, but from its being encircled by wooded mountains must be reckoned among the most beautiful of the smaller lakes at the foot of the Bavarian Alps. On the east the Schliersberg and Rohnberg; on the south the Jägerkamp and the Brecherspitze; and on the west the Baumgartenberg, Kreuzberg and Gindelalp. The best view is from the *Weinberg Chapel* (5 min.). Schliersee still retains its rural life. From *Schliersee* railway to **Bayrisch-Zell** (801 m) in $\frac{3}{4}$ hour; mountain villiages (*Post*, *Wendelstein*). From here $3\frac{1}{2}$ hrs. to the *Wendelstein*, with mountain inn.

Bad Aibling, Rosenheim, Traunstein. Railway *via* *Holzkirchen* (40 m. in about 2 hrs.) to **Bad Aibling** (*Kurhotel Duschl*, with a large and shady garden and establishment for mud and brine-baths; *Ludwigsbad* with Kurgarten and baths; *Johannisbad*, *Alexanderbad*, *Schuhbräu*, *Frühlingsgarten* with refreshment-room), an industrial market-town (3300 inhab.), and health-resort with celebrated *mud-baths*; Electric railway to Feilenbach at the foot of the Wendelstein. — $6\frac{1}{4}$ m. farther on by rail from Aibling (also by rail from Munich *via* Grafting) to **Rosenheim** on the left bank of the Inn (Railway Station Restaurant, *Deutscher Kaiser* with concert rooms, *Wittelsbach*, *Bayrischer Hof*, *König Otto*, *Deutsches Haus*, *Zum Wendelstein* and several beer Keller), a small town [15,000 inhab.] with much frequented *Brine Baths*; (1 mile from the station) *Kaiserbad*, in the middle of a large and shady Kurgarten, surrounded by avenues, and with a full view of the mountains. — From Rosenheim the line runs on eastward to Prien on the Chiemsee (see below), and to (from Munich 75 m. in 2 hrs. 20 min. express) **Traunstein** (*Traunsteinerhof*, *Kuranstalt*, *Hotel Wispauer*, *Krone*, *Post*, *Traube*, several beer-kellers) a small town of 7000 inhab. in a most beautiful situation on a terrace of rocks in the form of an amphitheatre on the left bank of the Traun, with saline buildings, which get their brine in pipes from Reichenhall, and with excellent *Mineral, Brine and Mud Baths*, with a new Kurhaus (5 min. from the station) and Bad **Empfing** close by. In the vicinity are large pine-woods with pleasant resting-places; splendid views from the *Weinleite* ($\frac{1}{4}$ hr.) and from the *Hochberg* (1 hr.), 2511 ft. (belvedere).

Bad Tölz. Railway *via* *Holzkirchen* to **Tölz** ($36\frac{1}{4}$ m. in $1\frac{1}{2}$ hrs.); at the station omnibus and hackney-coach for *Bad Tölz* (20 min.). The market-town of Tölz (2141 ft. above the sea-level; *Bellevue*, *Bruckbräu*, *Kolberbräu*, *Post*, *Klammerbräu*, *Schafterlbräu*, *Zantl* and *Isarlust*), situated above the Isar, has still in part the old-fashioned stamp of an Upper Bavarian country town with houses decorated outside. From the bridge on the way to Bad Tölz one has a magnificent and picturesque panorama of the high mountains. **Bad Tölz** (Hotels: *Kaiserhof*, *Kurhotel* and *Pension*; *Sedlmaier*; *Zollhaus*; Pensions: *Badehaus*; *Spenger*; *Flossmann*; *Germania* etc.) is one of the most important and most frequented watering-places in Upper Bavaria with celebrated mineral springs containing iodine, carbonate of soda, and sulphur. It has a large bathing-establishment with every modern comfort, drawing-room, delightful woods with aromatic mountainair, and numerous beautiful walks on the slopes round about, which offer picturesque views on all sides. From the *Calvarienberg* ($\frac{1}{2}$ hr., with Stations of the Cross and Leonhard Chapel) grand panorama. The whole neighbourhood is one of the most charming bits of country at the foot of the Alps. To *Blomberg* (2 hr.) Hospice.

The Royal Palaces.

Palace of Herrenchiemsee. *Railway* in 1¾ hrs. *via* Rosenheim (p. 74) to (56¼ m.) Prien (*Hotel zum Chiemsee; Zur Kampenwand, Bayrischer Hof* and *Kronprinz*) a much frequented summer-resort; then by the local line in 8 min. to Stock (*Inn "Zum Dampfschiff"*) and by steamer in 15 min. to Herrenchiemsee. (Direct tickets to Herrenchiemsee at the Central and East Stations, Munich.) *Tickets of admission* are to be had near the landing-place; on week-days 3 Mks., on Sundays and festival days 1.50 Mks. Open (1. May to 12. Oct. with the exception of 13. June) 8½—5 o'clock. From the landing-place (*Schloss-Hotel-Restaurant*) through gardens and woods in 10 min. to the **Castle**, which was built for King Ludwig II. after the model of Versailles in the Late Renaissance style by *George Dollmann* 1878—85. Beyond the Entrance *magnificent staircase* (*Cours d'Honneur*). The **Rooms** display the greatest luxury, with constant reminders of Louis XIV. (as the real royal architect and the symbol of royal greatness); richest decorations, mirrors, lustres, marble walls, ceiling-pieces, and mural paintings, all of fabulous splendour, and mostly by *Munich* masters: *Salle des Gardes*, blue and gold; ceiling-piece: Triumph of Mars. I. *Antichambre*, lilac and gold; ceiling-piece: Myth of Dionysos; *Salle de l'Oeil de Boeuf*, green and gold; gilded frieze (Entry of Bacchus and Ceres); bronze equestrian statue of Louis XIV.; *Chambre de Parade*, purple and gold; state-bed (a master-piece of the finest industrial art) with silk embroidery interwoven with gold, and surmounted by a crown set with precious stones; ceiling fresco: "Olympus", after suggestions by Ludwig II. *Salle du Conseil*, light blue and gold, with easy chair, council-table, splendid clock; ceiling-picture: "Jupiter Surrounded by the Fates proclaims through Mercury his Protection to the Terrestrial Sovereign"; *Galerie des Glaces*, an enormous gallery of mirrors, 243 ft. long, with the plates of glass 33½ ft. high, 44 colossal gilt candelabra, 33 crystal chandeliers, silver vases, gilded vessels, marble busts of Roman emperors and a ceiling-piece: Deeds of Louis XIV.; *Salle de la Paix*, blue and gold emblems of peace as decoration; ceiling-piece: France, Germany, Spain and Holland Celebrating Peace; *Salle de la Guerre*, red and gold, ceiling-piece: France with Lightning and Shield, Germany Defending the Imperial Crown; Holland Thrown on to her Lion; Spain Threatening in vain; *The King's Bed Chamber*, blue and gold, Gobelins, Christ on the Cross (in bright embroidery), lapis lazuli table, bedding of silk and gold brocade; *Toilet Cabinet*, pink silk and gold gilt carvings (a curtained doorway leads down to a *Dressing Room* and to a richly decorated *Bath Room* with a large bath); *Study*, green and gold

Louis Quatorze clock, rosewood secrétaire; *Light Blue Drawing Room*, pictures of hunting-scenes, and magnificent mirrors; *Dining Room*, purple and gold, lustres of porcelain, dining-table with trap-door and gilded wood-carvings; *Oval Drawing Room*, white and gold, decorations of porcelain and floor of violet-wood; *Small Gallery*, the large one in miniature.

Linderhof. Railway in $1\frac{1}{2}$ hrs. to Murnau; from there (55 m.) railway via Bad Kohlgrub to Oberammergau and then (omnibus) in $1\frac{1}{4}$ hrs. to Linderhof; or, by the local line from Murnau on to Oberau, and then by carriage (in connection) past the *Convent of Ettal* in 2 hrs. to Linderhof. Tickets of admission, 3 Mks., for visiting the Palace, the Blue Grotto (illuminated only when at least 10 tickets are taken) and the Kiosk, are to be had at the *Restaurant Linderhof* (with 70 beds). Open: 1. May to 12. Oct., except 13. June, from $8\frac{1}{2}$ to 12 and 1.30 to 5. The fountains only play ($\frac{1}{4}$ hr.) at noon and at 6 p. m. The palace is an imitation of the Petit Trianon at Versailles, in charming rococo style, built by Dollmann 1869—78, with very beautiful grounds by Effner. The building and its inside decorations display very strikingly King Ludwig II.'s predilection for the artistic creations to which art was subject under Louis XIV. and Louis XV., a predilection which was nourished by the *beau-ideals* of the two aspiring princes of the House of Wittelsbach, the Elector Max Emanuel and the Emperor Charles Albert. The Blue Grotto here is also dedicated to the King's romantic inclinations. The principal façade is adorned with statues. On the projecting central building are 3 gilded gates, and above them a figure of Victory, then the Bavarian coat of arms, and at the very top Atlas with the Globe. The *Entrance Hall* in front of which is a marble statue of Ludwig II., contains the bronze equestrian statue of Louis XIV., while on the ceiling is a sun with the inscription "Nec Pluribus Impar". On the magnificent staircase stands a blue porcelain vase from Sèvres with paintings (Esther before Ahasuerus). It was a present from Napoleon III. The double marble staircase leads to the *Upper Storey*, where the rooms are decorated with gilt and silvered carvings on the walls, the ceilings with stucco, and the chimney-pieces with mirrors. 1. *West Gobelin Room* with worked and painted gobelins; pianino-aeolodicon, a Munich chef-d'oeuvre. 2. *Gallery of Mirrors*, royal blue and silver, the walls being of mirrors with richly carved frames of gold; ceiling-piece; Venus Bathing, by Schwoiser; chandelier of ivory (amorini) by Perron; vase with a gigantic bouquet of flowers in porcelain, two chimney-pieces of lapis lazuli; magnificent clock and group of marbles (Horses of the Sun, Apollo); writing-table with porcelain inkstands representing the terrestrial and celestial globes; porcelain saucers with paintings (*Fêtes* under Louis XIV. and XV.). 3. *East Gobelin*

Room with artificial gobelins (painted by Pechmann), the furniture with genuine gobelins, on the marble chimney-piece groups of marbles (Apollo, Diana, Medicean Venus and the Graces). 4. *Blue Cabinet*, blue and gold; on the walls portraits in pastel; ceiling-piece: Amorini Playing Music. 5. *Dining Room*, purple and gold, emblems of the chase, of fishing, agriculture and gardening, in gilded reliefs; sideboard with gilded carvings; ceiling-pieces: Flora, Amor and Psyche, Bacchus and Venus, by *Schwoiser* and *Heckel*; marble-table, that can be lowered through the floor, with an enormous porcelain flower-vase. 6. *Pink Cabinet*, pink and gold; Chinese porcelain vases; pastel portraits; ceiling: Amorini. 7. *Large Bed Chamber*; splendid bed of state; ceiling-piece: Apotheosis of Louis XV. 8. *Lilac Cabinet*, similar to the yellow one. 9. *Study*, green and gold, with emblems of royalty, religion, art and science, commerce and industry; rich mirrors; ceiling-picture: *Fêtes* under Louis XIV. and XV.; writing-table with magnificent inkstands, malachite-tables, rose-wood cabinets; equestrian statue of Louis XV., and above it a baldachino with the crown and ermine; magnificent crystal chandelier. 10. *Yellow Cabinet*, charming boudoir, yellow and silver, the decorations very artistic; portraits. Now to the **Fountains**. Opposite the palace rises a terraced hill *most beautifully laid out*. Below is a large **tank** with a fountain, surrounded by statues of Day and Night, Venus and Diana. In the middle are gilded zinc statues of Flora with four amorini. On the right is a splendid **Lime Tree** which can be ascended by a rustic staircase. At the top is a place where Ludwig II. used to take his breakfast. The terrace-hill is enlivened with lions and fountains with water-sprites. In the rocks there is also a niche which contains a bust of Marie Antoinette. Surmounting all is a **Round Temple** (Monopteros) with a marble statue of Venus, 9¾ ft. high, by *Hautmann*. From the Temple there is a splendid view of the palace, the fountains, the charming grounds and the wooded mountains. At the sides of the Palace are gardens, walks planted with trees and shrubs, fountains and statues. Behind is the *Fountain of Neptune* and adjoining it are the *cascades* which come down from the mountain and are encircled by shady walks. Above them is a belvedere. Farther up northwards to the chapel and towards the wood is the **Blue Grotto**, accessible through a moveable piece of rock. Inside (lighted by *electric light* behind blue glasses) are artificial stalagmites and stalactites in imitation of the Grotta Azzurra at Capri. A mighty waterfall, illuminated by a red light, plunges into the lake of the grotto, and a charming Lohengrin bark rides on the water. In the background gleams a large painting on the wall, "Tannhäuser in the Mountain of Venus" (by Heckel). Above are two points from which the wonders of this fairy-world can

be viewed, *viz.* a seat (the "King's Seat") made of a shell with a table of corals, and the "Loreley" with a seat of coral brilliant with crystal. From the Grotto eastwards we come to the **Moorish Kiosk**, a temple with a gilded cupola and 4 turrets also with cupolas. The interior is fantastically and luxuriously decorated. The dome-shaped roof is of stalactites. Between the columns are malachite vases with ostrich feathers, and 3 bronze peacocks with tails of pearls and precious stones. — The carriage-road leads southwards through the woods in 1 $\frac{3}{4}$ hrs. to the frontier, where a bypath branches off (12 min.) to the *Hundingshütte*, an imitation of the Old Teutonic dwelling of Hunding in Wagner's "Walküre". Then farther on past *Ammerwald Inn* (from here on foot over the **Blöckenau** in 4 hrs. direct to Neuschwanstein) to the **Plansee** (Planseehotel Forelle), to **Reutte** and **Füssen** in 7 hrs. (see below).


Palaces of Hohenschwangau and Neuschwanstein; Route just described, or better by *Railway* in 5 hrs. to **Füssen** (*Bayerischer Hof, Hirsch, Alte Post, Neuschwanstein, Neue Post, Sonne, Löwe, Mohr*); from here (official carriage connection) in $\frac{1}{2}$ hr. to the **village of Hohenschwangau** (*Hôtel-Pension Schwansee, Alpenrose and Hotel zur Liesl*), in a charming situation on the *Alpsee*. From the village a carriage-road leads in 10 min. up to

The Palace of Hohenschwangau (Admission: 9—12 and 2—5, 50 Pfg.), built for King Maximilian II. by *Quaglio, Ohlmüller and Ziebland*, with high and slender embattled towers and a high two-storey citadel on a mighty socle, surrounded by walls and bastions. In the *garden* on the right is a *marble bath* hewn in the rock, with two nymphs by *Schwanthaler*. A few paces farther on is the *Fountain of Lions* of the Alhambra, by *Schwanthaler*. In the *Entrance Hall* are stained-glass windows and ancient weapons. I. Storey: 1. *The Swan Knight's Hall*, with 4 pictures from the Lohengrin Saga; 2. *The Schyren Hall*, 8 frescoes from Bavarian History (*Lindenschmit*); 3. *The Oriental Room* with eastern decorations and landscapes (souvenir of Max II.'s travels in the East); 4. *The Schwangau Room* with 7 pictures from the history of Hohenschwangau (*Lindenschmit*); 5. *The Bertha Room* with 5 frescoes, representing the Pedigree of Charlemagne (*Moritz v. Schwind*); 6. *The Room of the Lady of the Castle*, with 11 pictures of the domestic life of Agnes, Countess of the Palatinate and wife of Otho of Wittelsbach (*Schneider*). II. Storey: 7. *The Hall of Heroes*, Deeds of Dietrich of Berne *i. e.* Theodoric of Verona (after M. von Schwind); 8. *The Hohenstaufen Hall*, History of the Hohenstaufen (*Lindenschmit*); 9. *The Tasso Room*, Episodes from "Jerusalem Delivered" (*M. v. Schwind*); 10. *The Guelph Room*, History of Henry the Lion (*Lindenschmit*); 11. *The Authair Room*, Authari the Lombard King's Wooing of Theudelinde, the

Bavarian Princess (after Schwind); 12. *The Knights' Hall*, Chivalry in the Middle Ages (after Schwind). — From the Hotel zur Liesl a carriage-road leads (40 min.) up to

Neuschwanstein, open from 1st May to 12th Oct., 9—12 and 2—5 o'clock, on Sundays 10—12 and 2—5, closed on the 13th June; tickets of admission, 3 Mks., on Sundays and festival days 1.50 Mks., at the entrance. This romantic and imposing castle rises on a precipitous rock projecting over the wild gorge of the Pöllat, 3276 ft. above the sea-level, in a wonderful situation with a picturesque view of the Schwansee and Alpsee, and of the gloomy gorge as far as the waterfall. The edifice (the noblest castle of modern times) was built in 1869—86 on the ruins of the old castle, in the Romanesque style of the 12th Century from designs by *Dollmann*, *Jank* and *Riedel* under participation of Ludwig II., and enjoys a grand panorama from all sides. The material is brick, lined with blocks of marble and with sandstone for the façades. The castle is an aggregate of several buildings. A drawbridge leads through the *gate-way*, which is flanked by two towers, into the lower court-yard (opposite are the foundations of the castle). Stone steps lead into the *upper court-yard* which is surrounded by high buildings on three sides, on the right the *House of the Knights*, on the left the *Kemmate* (for the household and the apartments of the ladies), and at the front, the *Pallas*, the lord's apartments (the castle proper) with the reception rooms, two side-towers, and a tower, 211½ ft. high, with a winding-staircase. The palace is a 5 storeyed building of brick lined with marble; at the front of the III. Storey it has 2 turreted bay-windows, and in the IV. Storey on the sides of the balcony are painted the patron saints of the castle, *viz.* "Madonna and St. George". The top of the gable is crowned by the Bavarian lion (copper). At the back the II. and III. Storeys have a projecting loggia with a gilded roof. Through the tower with the winding-staircase we come on the **III. Storey** to the **King's Apartments**, which in accordance with the Romanesque style of the castle are adorned with paintings from the sagas of *Sigurd*, *Tannhäuser*, *Parzival* and *Lohengrin*, from *Tristan and Isolde* and from the *lives of the Minnesingers*. The sagas form a sequel to the Old Teutonic pictures in the Palace of Hohenschwangau and are for the most part represented according to the old poems and not according to the text of Wagner's operas. 1. *Vestibule*: Mural paintings from the Edda (Saga of Sigurd) by *Aigner*. 2. Through a richly decorated servants' room into the *Study*, green and gold with mural paintings from the Tannhäuser Saga, by *Aigner*; 3. Opposite the entrance: A small artificial grotto with stalactites (formerly with a waterfall); adjoining is a bay-window with a glorious view; 4. *Dwelling Room* with bay-window,

blue and silver, mural paintings from the Lohengrin Saga by *Hauschild*; imitation of a cupboard in the Wartburg; 5. *Toilet Room* with bay-window, violet and gold; paintings from the life of Walter von der Vogelweide and Hans Sachs by *Ille*; ceiling-piece: Vine-arbour with Birds. Adjacent is 6. *The House Chapel* with mural paintings by *Hauschild*: Life of St. Louis; 7. *Bed Chamber*, blue and gold, in Late Gothic style, of the greatest beauty, with mural paintings from Tristan and Isolde by *Spiess*; state-bed with a marvellously carved tester; washhand-stand with gilt chamber-ware; from the bay-window view of the Pöllat Gorge. 8. *Dining Room*, claret-red and gold; mural paintings, scenes from the "Sängerkrieg" by *Ferd. Piloty*; on the table an artistic *épergne* of gilded silver (Siegfried killing the Dragon under the oak); on the chimney-piece a large swan in terracotta. 9. Back to the vestibule and into the *Throne Room*, like a basilica with a dome, the noblest building in the ideal Romanesque style, 65 ft. long, 39 ft. wide and 42 ft. high (takes up the western part of the III. and IV. Storeys); the floor in marble mosaics with animals and trees; the mural paintings (Christ, the Virgin and John, and the 8 sainted Kings meritorious for their efforts in spreading Christianity; scenes from their lives; the lawgivers of pre-christian times) by *Hauschild*; in the vaulting above the throne, the sky with the sun and stars; on 16 columns of porphyry a gallery with 16 columns of lapis lazuli (imitation). In the IV. Storey at the entrance into the vestibule is a column covered with scales, crowned with palms, and spit at (!) by a dragon. 1. On the *landing*: Paintings from the Edda (Gudrun Saga) by *Hauschild*. 2. Through the long corridor (with scenes from the Parzival Saga) into 3. the **Banqueting Hall**, a splendid imitation of the Sängershalle in the Wartburg, 88 ft. long and 32 ft. wide; a magnificent vaulted ceiling, with 42 panels, and supported on richly carved columns; 10 gilded bronze candelabra, 4 large chandeliers, six smaller chandeliers and, along the wall, seats upholstered with silk interwoven with gold; in the background, separated by 3 archways is the "*Sängerlaube*", the scene representing a wood with the "Tree of the Universe" of the Edda; on the side walls the open panels are decorated with excellent illustrations by *Aug. Spiess* to Wolfram von Eschenbach's "Parzival". From the balcony of this glorious hall there is a grand view of the Pöllat Gorge and the Pöllat Fall, which latter is crossed by the *Marienbrücke* (The Virgin's Bridge).

 Whoever wishes to take Linderhof from here can take the road *via* Füssen, Reutte, Plansee etc. (described p. 78), or the shorter way (pedestrians only) from Neuschwanstein over the *Blöckenau* to the *Ammerwald Inn* and then on the left to Linderhof.



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Old Pinakothek.

The Picture Gallery.

PORTRAITS OF FOUNDERS IN STAIRCASE HALL.

1. Elector Maximilian I. of Bavaria (1597—1651). Founder of the Picture Gallery in the Palace built by him at Munich. Painted by Nicolas Prugger, 1648.
2. Elector Max Emanuel of Bavaria (1679—1726). Founder of the Picture Gallery at Schleissheim. Painted by M. Maingaud, 1703.
3. Elector John William of the Palatinate (1690—1716). Founder of the Düsseldorf Gallery of that time. After the original by Adrian van der Werff in the Pinakothek. Copied and enlarged by J. Richter.
4. Elector Charles Theodore of the Palatinate and of Bavaria (1777—1799). Chief Founder of the Gallery at Mannheim. Signed *Pompes de Batoni ad vivum pincit Romae MDCCLXXV*.
5. Max Joseph, Elector 1799, became King of Bavaria as Maximilian I. (1806—1825) and united the Collections of Pictures belonging to Bavaria and to the Palatinate. Painted by J. Stieler, 1822.
6. Ludwig I. King of Bavaria (1825—1868). Laid the foundation-stone of the Pinakothek April 7th 1826 and enriched the Gallery with the Boisserée and the Wallerstein Collections. Painted by J. Stieler 1826.

Master William of Cologne.

- 1 St. Veronica.

Stephen Lochner and his School.

- 2 The Virgin with St. Catherine and St. Barbara.
- 3 St. Anthony with Pope Cornelius and Mary Magdalen.
- 4 St. Catherine, St. Hubert and St. Quirinus.
- 5 The Virgin and child.
- 6 The Crucifixion.
- 7 The Apostles Philip, Matthew and James the Less. At the

back: St. Christopher with the Child Jesus.

- 8 The Apostles Peter, Judas Thaddeus and Matthew. At the back: St. Mauritius and St. Gereon.

Master of the Heisterbach Altar.

- 9 St. Benedict with the Apostles Philip, Matthew and James the Less.
- 10 The Holy Abbot Bernard with the Apostles Bartholomew, Peter and Matthew.

- 11 The Annunciation.
- 12 The Visitation.
- 13 The Birth of Christ.
- 14 Adoration of the three Magi.
- 15 Christ praying on the Mount of Olives.
- 16 Christ appearing to the Apostles after the Resurrection.
- 17 Pentecost.
- 18 The Death of the Virgin.

Stephen Lochner (School).

- 19 The Virgin kneeling before the Child Jesus.
- 20 Christ on the Mount of Olives.

Master of the Virgin's life, so-called Master of the Lyversberg Passion and his School.

- 22 Joachim meeting Anna by the Golden Gate.
- 23 Birth of the Virgin.
- 24 The Presentation of the Virgin.
- 25 The Marriage of the Virgin with Joseph.
- 26 The Annunciation.
- 27 The Visitation.
- 28 The Assumption of the Virgin.
- 29 The Coronation of the Virgin.
- 31 The Twelve Apostles.
- 32 The Apostles Paul, Peter and Philip. At the back: The Nativity.
- 33 The Apostles Andrew, Matthew and James the Less. At the back: The Annunciation.
- 34 The Crucifixion.
- 35 St. Cunibert. At the back: The Annunciation.

Nürnberg School about 1480.

- 39 St. Jerome. At the back: Three Martyrs.

- 40 St. Barbara. At the back: The Martyrdom of St. Ursula with her Virgins in the ship.

Cologne Master, called of St. Severin.

- 41 Christ on the Mount of Olives.
- 42 Pietà.

Cologne Master of the Holy Family and his School.

- 43 The Circumcision of Christ.
- 44 St. John the Evangelist, St. John the Baptist and St. Bartholomew.
- 45 St. Christina with Mary Magdalen and St. Barbara

Cologne Master of Boisseree's Bartholomew-altar.

- 48 St. Bartholomew with St. Agnes and St. Cecilia.
- 49 St. Christina and St. James the Less.
- 50 St. John the Evangelist and St. Margaret.

Bartholom. Bruyn.

- 52 Christ bearing the Cross.

Lower Rhine School, about 1500.

- 53 The Saviour in the Purple Mantle.
- 54 The Virgin Mary.

Joos van Cleve.

- 55 The Death of Mary.
- 56 St. George and St. Nicasius. On the back: St. Christopher and St. Anna.
- 57 St. Christina and St. Gudula. At the back: St. Sebastian and St. Roch.

So-called Master of Frankfort.

- 60 Pietà.

61 Hugo the Carthusian Abbot.

62 St. Catherine.

Victor and Heinrich Dünwegge.

63 The Crucifixion.

Master of the Holy Family.

64 The Entombment.

Georg Leinberger.

66 St. Stephen and St. Maurice.

67 St. Anno and St. Gregory the Moor.

Bartholomew Bruyn or Brun and his School.

68 Christ upon the Cross.

69 Sainted Bishop with Lance.

70 Saint Agnes.

71 The Emperor, Henry the Saint.

72 St. Helena.

73 A donor with his two sons.

74 Wife of the above with her four daughters.

90 Portrait of a man in black.

Middle Rhine School about 1495.

91 Portrait of Hans v. Melem.

French about 1520—30.

94 Portrait of a man.

Franz Floris.

95 Portrait of a man.

Michel van Coxie, Copy from van Eyck.

97 Enthronement of the Virgin.

98 John the Baptist.

Rogier van der Weyden.

100 St. Luke taking the portrait of the Virgin.

101 Adoration of the Magi.

102 The Annunciation.

103 The Presentation of Christ in the Temple.

Dierick Bouts.

107 The Adoration of the Magi.

108 John the Baptist.

109 St. Christopher.

110 Melchizedek.

111 The Israelites collecting manna

112 Christ taken prisoner.

113 St. John, the Evangelist.

Albert Bouts.

114 The Annunciation.

Hans Memling.

115 John the Baptist.

116 The Seven Joys of the Virgin.

Gerard David.

117 Virgin and Child.

118 The Adoration of the Magi.

Pierre des Mares.

119 The Crucifixion.

120 The Holy Trinity.

121 The Virgin as Queen of Heaven.

Memling (School).

122 The Virgin and Child.

Cologne School about 1500.

124 The Holy hermits St. Anthony and St. Paul.

Memling (School).

125 The Virgin and Child.

126 St. George.

Bernaert van Orley.

133 Portrait of John Carondelet.

Willem Key.

134 Pietà.

Massys (School).

136 The two Taxgatherers.

**Marinus (Seeuw)
van Roymerswale.**

138 A money-changer.

139 A Tax-gatherer.

Joachim Patinir.

- 141 The Holy Trinity with Madonna.
- 142 St. Sebastian.
- 143 St. Rochus.

Of the same school as Patinir.

- 144 St. Hubert.

Herri met de Bles.

- 145 The Annunciation.
- 146 The Adoration of the Magi.

Lucas Hagens van Leyden.

- 148 The Virgin and Child.
- 149 The Annunciation.

Jan Swart van Gröningen.

- 150 John the Baptist.

A. Isenbrant.

- 151 Repose on the flight into Egypt.
- 153 Presentation of Christ in the Temple.

Jan Gossaert (Gossart).

- 155 The Virgin and Child.
- 156 Jupiter and Danae.

Bernaert (Barend) van Orley.

- 157 St. Norbert.
- 158 The Archangel Michael.

Gerard David.

- 161 The Nativity.

Netherland School about 1540.

- 167 The Vision of Ezekiel.

Jan van Hemessen.

- 169 St. Matthew.
- 170 Isaac blesses Jacob.

Vincent Sellaer.

- 172 Christ and the little children.

Martin Schongauer.

- 174 The Nativity.

Bartholome Zeitblom.

- 175 St. Margaret.
- 176 St. Ursula.
- 177 St. Brigid.

Zeitblom (School).

- 180 St. George.
- 181 St. Anthony the Hermit.

Jörg Stocker.

- 182 Christ as Judge of the world.

Bernhard Strigel.

- 183 David with the head of Goliath.
- 188 Portrait of Conrad Rehlingen.
- 189 Children of Conrad Rehlingen.
- 190 Portrait of a Mr. Haller.

Hans Maler (?).

- 192 Portrait of a Mr. Ronner.

Hans Holbein, the elder.

- 193 Christ on the Mount of Olives.
- 194 Christ taken prisoner.
- 195 Christ brought before Pilate.
- 196 Christ scourged.
- 197 Christ crowned with thorns.
- 198 Ecce Homo.
- 199 Christ bearing the Cross.
- 200 The Resurrection.
- 201 Presentation of the Virgin.
- 202 The Annunciation.
- 203 The Visitation.
- 204 The Nativity.
- 205 The Adoration of the Magi.
- 206 The Circumcision of Christ.
- 207 Presentation of Christ.
- 208 The Death of the Virgin.
- 209 The Martyrdom of St. Sebastian.
- 210 St. Barbara. At the back: The Angel of the Annunciation.
- 211 St. Elizabeth of Thuringia.

Hans Holbein the Younger.

- 212 Portrait of Derich Born.
- 213 Portrait of Sir Bryan Tuke.

Martin Schaffner.

- 214 The Annunciation.
- 215 The Presentation of Christ in the Temple.
- 216 The Outpouring of the Holy Ghost.
- 217 The Death of the Virgin.
- 218 Portrait of Count Wolfgang of Oetting.

Cologne School about 1470.

- 219 Portrait of a Builder.

Hans Burgkmair.

- 220 Portrait of the painter Martin Schongauer.
- 221 St. Liborius and St. Eustace.
- 222 St. John the Evangelist.
- 225 Queen Esther before Ahasuerus.

Hans Wertinger.

- 223 Portrait of Duke William IV of Bavaria.
- 224 Portrait of the Duchess Maria Jacobaea (wife of the above).

Jörg Breu (Prew) the Younger.

- 228 Story of Lucretia.

Michael Wolgemut.

- 229 The Resurrection.
- 230 Christ on the Mount of Olives.
- 231 The Crucifixion.
- 232 The Descent from the Cross. Reverse side: The Nativity.

Hans Pleydenwurff.

- 233 The Crucifixion.

Albrecht Dürer.

- 236 Portrait of Oswald Krell.
- 237 Portrait of a young man.

- 238 Pietà.
- 239 Portrait of the Artist.
- 240 The Nativity.
- 241 Portrait of Stephen Baumgartner.
- 242 Portrait of Lucas Baumgartner.
- 244 Suicide of Lucretia.
- 245 St. Joachim and St. Joseph.
- 246 St. Simeon and St. Lazarus.
- 247 St. John the Evangelist.
- 248 St. Paul and St. Mark.
- 249 Portrait of Jacob Fugger.

Hans Weiditz.

- 251 The Holy Family.

Hans von Kulmbach.

- 254 St. Joseph.
- 255 St. Zacharias.
- 256 Joachim and Anna.
- 257 St. Willibald and St. Benedict.

Hans Leonhard Schaeufelein.

- 260 The Death of the Virgin.
- 260a The Crucifixion.
- 261 The Coronation of the Virgin.
- 261a Christ falls on his way to Golgotha.
- 262 Christ rescues Peter.
- 262a Christ being crowned with thorns.
- 263 Mary receiving the palm from an Angel as a sign of victory over earthly things.
- 263a Christ before Pilate.
- 264 Christ upon the Mount of Olives.
- 265 Christ crowned with thorns.

Barthel Beham.

- 267 The finding of the Cross.
- 268 Portrait of the Count Palatine John.

Ludwig Refinger.

- 269 Marcus Curtius.

Lucas Cranach.

- 270 The Virgin and Child.
- 271 Suicide of Lucretia.
- 272 The Virgin and Child.
- 273 Lot and his daughters.
- 275 Moses with Aaron and two prophets.
- 278 Christ and the adulteress.
- 279 St. Anna with the Infant Jesus.
- 280 The Crucifixion.

Matthias Grünewald.

- 281 St. Maurice with Bishop Erasmus.

Hans Baldung.

- 286 Portrait of the Count Palatine Philip the Warlike.
- 287 Portrait of the Margrave Bernhard III. of Baden.

Albrecht Altdorfer.

- 288 St. George and the dragon.
- 289 Susanna in the bath.
- 290 Victory of Alexander the Great over Darius at Arbela.
- 291 The Virgin and Child. Reverse side: Mary Magdalene at the Saviour's grave.
- 293 Landscape.

Ulrich Apt the Elder.

- 292 Lamentation over the Body of Christ.

Melchior Feselen.

- 294 Siege of Rome by Porsenna.
- 295 Siege of Alesia by Caesar.

Michael Pacher.

- 298 Altar to the four Fathers of the Church.
- 298a St. Wolfgang overpowers the Devil.
- 298b The Controversy of St. Wolfgang.

Conrad Faber.

- 299 Portrait of a Mr. Weiss.

Hans Muelich.

- 301 Portrait of Liegsalz.
- 302 Portrait of his wife.

Cornelis Cornelisz van Haarlem.

- 303 Christ blessing little children.

Sicilian School about 1620.

- 305 The twelve year old Christ teaching in the Temple.

Abraham Bloemaert.

- 306 Plato with his pupils.
- 307 The Raising of Lazarus.

Gerard van Honthorst.

- 308 The Prodigal Son.
- 312 Cimon and Pera.

Matthew Stomer.

- 311 Ceres seeking her daughter who has been carried off by Pluto.

Michiel Jansze Mierevelt.

- 313 Head of a Man.
- 314 Portrait of a Man.

Bartholomew van der Helst.

- 315 Portrait of a Man.
- 316 Portrait of a Woman.

Nicolaes Eliasz Pickenoy.

- 317 Portrait of Lieutenant-Admiral Marten Harpertzoon Tromp.

J. van Ceulen.

- 318 Portrait of the Prince of Chabanais.

Jan A. van Ravestijn.

- 319 Portrait of a Man.
- 320 Portrait of a Woman.
- 321 Portrait of a Man.

Abraham de Vries.

322 Portrait of a Woman.

Abraham Willaerts.

323 Family Portrait.

Rembrandt Harmensz van Ryn.

324 The Holy Family.

325 Head of a Turk.

326 The Descent from the Cross.

327 The Erection of the Cross.

328 The Ascension.

329 The Resurrection.

330 The Entombment.

331 The Adoration of the Shepherds.

332 The Sacrifice of Isaac.

333 Portrait of the Artist.

345 A young man.

Jan Livens.

335 Head of an old man.

336 Head of an old man.

Ferdinand Bol.

338 Portrait of a man.

339 Portrait of a Woman.

Dutch School 1645.

340 Head of a man.

Copies from Rembrandt.

341 Portrait of a young man.

342 Portrait of a young woman.

Carel Fabritius.

344 Portrait of a young man.

Barent Fabritius.

346 Head of a young man.

Jacob de Wet.

347 Expulsion of Hagar and Ishmael.

Gerbrandt van den Eeckhout.

348 Christ in the Temple.

349 Expulsion of Hagar and Ishmael.

Jacob A. Backer.

351 Head of a man.

352 Head of a young woman.

Salomon Koninek.

353 Christ in the Temple.

Aart de Gelder.

355 A Jewish Bride.

356 Head of a man.

Jan Victoors.

357 Tobias with his family.

Francis Hals (?).

359 Group of Family Portraits.

Jan Verspronck.

360 Portrait of a woman.

Thomas de Keyser.

361 A Young Clerk Rendering Accounts to his Mistress.

Nicholas Maes (Maas).

363 Portrait of a young man.

364 Portrait of a young woman.

Jacob Duck.

367 A Camp Scene.

368 Officers playing at cards in a stable.

Adrian van Ostade.

370 Peasants drinking and dancing in an inn.

371 Peasants quarrelling in a village tavern.

372 Peasants and their wives in Dutch peasant's room.

373 Peasants making merry in a cottage.

Isaak van Ostade.

376 Peasants dwelling room.

377 Games upon the Ice.

378 Winter Landscape.

379 Peasants before a tavern.

Gerard Ter-Borch.

- 388 A trumpeter delivering a letter to a lady.
389 A boy cleaning a dog.

Michael Sweerts.

- 390 Interior of a tavern.

Jan Steen.

- 391 Card-players quarrelling.
392 A Doctor feeling a lady's pulse.

Gerard Dou.

- 394 A Quack offering his remedies to the people.
397 Portrait of the artist.
398 A Woman selling herrings.
403 A spinning-girl saying Grace before eating.
404 An old woman combing a boy's hair.
405 A maid emptying a brass can.
406 Old woman baking cakes.
407 A lady at her toilet.

Franz van Mieris the Elder.

- 409 Oyster Breakfast.
414 A lady feeding a parrot.
415 A lady playing the lute.
416 The „Riding Boot“.
417 The sick Lady.
420 An officer asleep in an inn.
422 Peasants in a cottage.
423 A lady standing before her mirror.

Gabriel Metsu.

- 424 A Twelfth Night Festival in a peasant's house.
425 A cook in a larder.

Pieter Janssens.

- 426 A woman reading.

Eglon Hendrik van der Neer.

- 435 A lady tuning her lute.

Adrian van der Werff.

- 441 Portrait of the Elector John William.
442 Portrait of Maria Anna Loisia de Medici, wife of the above.
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Paulus Potter.

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Albert Cuyp.

- 474 An officer holding a saddle-horse.
475 Landscape.

Hendrik Mommers.

- 476 Landscape.

Karel du Jardin.

- 478 A sick goat.

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- 487 Cattle returning from pasture.
488 Italian Landscape.
490 Peasants and cattle at a fountain.
491 Herds of Cattle. Sheep and Goats.

Philips Wouwerman.

- 496 A stag-hunt.
497 A Shepherd with Herds.
505 Winter Landscape with skaters.
506 Battle of Nördlingen, 6th Sept. 1634.
507 Soldiers sacking a village.
508 Lunch after a hunt.

Cornelius Poelenburg.

- 523 Landscape with ruins.

Bartholomew Breenberg.

- 528 Landscape with ruins. Basilica of Constantine in Rome.

Esaias van der Velde.

- 530 Amusements on the ice.

Jan Porcellis.

- 531 A Stormy Sea.

Jan van Goyen.

- 535 Landscape.
- 537 View of Leyden.

Salomon van Ruijsdael.

- 540 View of a canal.
- 541 A ferry-boat laden with cattle.
- 542 Dutch Landscape.
- 543 Landscape with a bell tower.

Jacob van Ruijsdael.

- 544 A road over a sand-hill.
- 545 Wooded Landscape.
- 546 Scene in a wood.
- 547 Northern mountain Landscape.
- 548 Scene in a wood.
- 550 Landscape with Waterfall.
- 551 A family encamping.

Antonis Waterloo.

- 552 Travellers attacked by robbers.

Cornelis Decker.

- 560 Landscape.

Allart (Allerdt Aldert) van Everdingen.

- 566 Northern Landscape with waterfall and forge.
- 567 Storm and breakers in a rocky bay.

Meindert Hobbema.

- 570 Landscape.

Hermann Saft-Leven the Younger.

- 573 View of Heimbach on the Rhine.

Jan Wijnants.

- 576 Landscape: A Hare Hunt.
- 579 Landscape: Morning.
- 580 Landscape: Evening.
- 582 Gossiping hunters.

Jan Both.

- 585 Scene in Rome.
- 587 Italian Landscape; Robbers and soldiers.
- 588 Italian Landscape; Autumn.

Nicolaas Berchem.

- 592 Laban and his servants.
- 594 Landscape.
- 595 Italian Landscape: Evening.
- 596 Italian Landscape: Evening.
- 597 Italian Landscape.

Adam Pijnacker.

- 599 Landscape.

Frederik de Moucheron.

- 602 Landscape.

Emanuel Muraut.

- 606 View in a village.

Lieve Verschuier.

- 611 View of a Dutch canal.

Willem van der Velde the Younger.

- 612 After the storm.
- 613 A quiet sea.

Jan van der Heyden.

- 614 Scene in a city.
- 615 Old Palace in Brussels.

Willem Klaasz Heda.

- 618 Still-life.
- 619 Still-life.

Willem van Aelst.

- 620 Still-life: Game.

Jan Davidsz de Heem.

- 621 Fruit-piece.
- 622 Still-life: Fruit and vegetables.
- 624 Crucifix with Flowers.

Cornelius de Heem.

- 625 Fruit-piece.
- 626 Fruit-piece.

Abraham van Beijeren.

- 628 Still-life.
629 Still-life.

Jan Baptista Weenix the Elder.

- 634 The sleeping girl.

Jan Weenix.

- 637 Hunting-piece with dead wolf.
638 Still-life: Game.
639 Still-life: Game.
640 Still-life: Game.
641 Still-life.

Melchior de Hondecoeter.

- 647 Cock-fight.
648 Poultry in a farm-yard.

Jacomo Victor.

- 649 Poultry feeding.

Simon Verelst.

- 650 Still-life.

Jan van Huysum.

- 651 Still-life; fruit and flowers and insects.
652 Still-life; fruit and flowers and insects.
653 Still-life; flowers and insects.

Rachel Ruysch (Pool-Ruysch).

- 657 Flower-piece.

Hermann van der Myn.

- 659 Flower-piece.

Joos van Cleef the Younger.

- 660 Portrait of a man.

Adriaen Thomas Key.

- 661 Portrait of a man.

**Frans de Vreindt, called
F. Floris.**

- 662 Portrait of a woman.

Nicholaus Neufchatel.

- 663 The mathematician Johannes Neudorfer.

- 664 Portrait of a man.

- 665 Portrait of the wife of the above.

- 666 Portrait of a man.

Frans Pourbus the Younger (?).

- 670 Portrait of a man.

Flemish School, of 1625.

Closely connected with G. Geldorp.

- 672 Portrait of a man.

Netherlandish 1590.

- 673 A standard-bearer.

Paul Brill.

- 675 Christ healing a demoniac.

- 676 Picture of a group of fishermen.

Joos de Momper.

- 677 Landscape.

Denis van Alsloot.

- 678 Sport on the ice.

Peter Brueghel the Younger.

- 679 A village Fair.

Jan Brueghel the Elder.

- 680 John the Baptist, preaching.

- 682 Landscape: Christ preaching from a boat.

- 687 Landscape.

- 688 A Village Street.

- 689 Scipio Africanus and Allucius, the Celtiberian.

- 690 A Village Common.

- 697 Scene on a country-road.

- 698 St. Hubert before the miraculous stag.

- 702 Landscape.

- 704 Garland of fruit and flowers.

- 705 Flora crowned with flowers.

Hendrik van Balen the Elder.

- 712 Two Nymphs with dogs and game.
- 713 Nymphs.
- 714 Bacchus and Silenus.

Roelant Savery.

- 717 Boar-hunt.

Sebastian Vranx.

- 718 Pilgrims.

Frans Francken the Younger.

- 720 A Ballroom.

Peter Paul Rubens.

- 724 The death of Seneca.
- 726 Martyrdom of St. Laurence.
- 727 The daughters of Leucippus carried off by Castor and Pollux.
- 728 Garland of fruits.
- 729 The Madonna in a wreath of flowers.
- 730 Sleeping Diana.
- 732 Defeat of the Army of Sennacherib.
- 733 Conversion of St. Paul.
- 734 The Lion-hunt.
- 735 The Last Judgment.
- 736 Fall of the Angels.
- 737 Fall of the Damned.
- 738 The (smaller) Last Judgment.
- 739 The Woman of the Apocalypse.
- 740 The Nativity.
- 741 Descent of the Holy Spirit.
- 742 Battle of the Amazons.
- 743 Two Satyrs.
- 744 Capture of Samson.
- 745 Susanna.
- 746 Christ and the penitent sinners.
- 748 The Crucifixion.
- 749 The Trinity.
- 750 St. Peter and St. Paul.
- 751 The reconciliation of Jacob and Esau.

- 752 Meleager and Atalanta.
- 753 The Romans and the Sabines reconciled.
- 754 Silenus Intoxicated.
- 755 War and Peace.
- 756 Mars.
- 757 The Massacre of the Innocents.
- 758 The Entombment of Christ.
- 759 A pastoral scene.
- 760 Landscape.
- 761 Landscape with a rainbow.
- 762 St. Christopher.
- 763 St. Francis de Paula.
- 764 Education of the Princess Maria de Medici.
- 765 Henry IV of France receives the portrait of Maria de Medici.
- 766 Marriage of Maria de Medici.
- 767 Reception of the newly-married Queen of France in the harbor of Marseilles.
- 768 Coronation of Queen Maria.
- 769 Henry IV Bestowing the Regency upon the Queen.
- 770 Apotheosis of Henry IV and the reign of the Queen.
- 771 Queen Maria on her Way to suppress the revolt in Anjou.
- 772 The happy Reign of Queen Maria.
- 773 Family alliance between France and Spain.
- 774 Prosperity of France under the Regency of Queen Maria.
- 775 Louis XIII's Coming of Age.
- 776 Queen Maria Banished to Blois.
- 777 Queen Maria escaping from Blois.
- 778 The establishment of Peace after the Reconciliation of Queen Maria with her Son.

- 779 Reconciliation between Queen Maria and her son.
- 780 The Obsequies of Publius Decius Mus.
- 781 A boar-hunt.
- 782 The artist and his first wife Isabella Brant.
- 783 The artist's brother, Philipp Rubens the jurist.
- 784 Thomas, Earl of Arundel and his wife.
- 785 Portrait of a man.
- 786 Portrait of a young man.
- 787 King Philip IV of Spain.
- 788 Elizabeth of Bourbon.
- 789 The Infante Don Ferdinand, brother of Philip IV.
- 790 Portrait of the above as Cardinal.
- 791 A Franciscan Monk.
- 792 Portrait of an old woman.
- 793 Portrait of a girl.
- 794 Helena Fourment, second wife of the artist.
- 795 Helena Fourment.
- 796 Helena Fourment.
- 797 Helena Fourment with her son.
- 798 Rubens with Helena Fourment in the garden.
- 799 Portrait of Jan Brant.
- 800 Dr. van Thulden.
- 811 Interior of a Wood.

School of Rubens.

- 810 The Conversion of St. Paul.

Cornelis de Vos.

- 812 The Hutten Family.

Jacob Jordaens.

- 813 A Satyr, as guest of a country-man.
- 814 The Merry-making.
- 815 Christ in the Temple.

Theodore Rombouts.

- 816 A company of singers.

Abraham van Diepenbeeck.

- 818 Abraham Entertaining the Three Angels.

Cornelis Schut.

- 819 Vulcan and his forge.

Anthony van Dyck.

- 822 Susanna and the Elders.
- 823 St. Sebastian.
- 824 Martyrdom of St. Sebastian.
- 825 The Crucifixion.
- 826 The Virgin, Jesus and John, the Baptist.
- 827 Repose on the Flight into Egypt.
- 828 Pietà.
- 829 Pietà.
- 830 Pietà.
- 833 Portrait of the artist as a young man.
- 834 Portrait of a young man.
- 835 The Marquis of Mirabella.
- 836 Don Filippo Spinola, Marchese de los Balbasses.
- 837 Duke Wolfgang William of Palatine-Neuburg.
- 839 Portrait of the merchant Sebastian Leerse.
- 840 Wife of the above.
- 841 Duke Charles Alexander de Croi.
- 842 Geneviève d'Urfé, wife of the above.
- 843 Portrait of a man.
- 844 The sculptor Colin de Nole.
- 845 Wife of the above.
- 846 The painter Jan de Wael and his wife.
- 847 The engraver Charles Malery.
- 848 Henry Liberti of Gröningen.
- 849 The artist's wife.
- 850 Peter Snayers the Painter.
- 851 Maria de Medici, Queen of France.
- 852 Francis Thomas, Prince of Carignan.

- 853 Princess Margaret of Lorraine.
 857 Portrait of Earl John of Nassau.
 858 Abbot Caesar Alexander Scaglio.
 859 Palamedes Palamedesz the Painter.
 860 Lucas van Uden the Painter.
 861 Jan Brueghel the Painter.
 862 Study of a head.
 863 Study of a child's head.

School of van Dyck.

- 864 Jupiter and Antiope.
 865 Portrait of a Young Man.

Gottfried Kneller.

- 868 Portrait of Henrietta Maria, wife of Charles I. of England.

Gaspar de Crayer.

- 871 Portrait of Ralph Lord Hopton.

Gerard Douffet (Doufeet).

- 876 Portrait of a man.
 877 Portrait of a man.

Adriaen Brouwer.

- 879 Card-players quarrelling.
 880 The village barber.
 881 Two peasants smoking.
 882 A Quarrel in a Tavern.
 883 Three peasants smoking.
 884 Peasants singing.
 885 A village surgeon.
 886 Two peasants quarrelling.
 887 Peasants smoking.
 888 Peasants playing at cards.
 889 Peasants quarrelling.
 890 In a Tavern.
 891 Peasants playing at dice.
 892 Peasants in a Tavern.
 893 Soldiers playing at dice.
 894 Peasants singing.
 895 Peasants by the fire in a Tavern.
 896 In a Tavern.

David Teniers the Elder.

- 900 A rocky gorge.
 901 A peasant.

David Teniers the Younger.

- 902 A Flemish Tavern.
 903 Interior of a Tavern.
 904 Peasants near a tavern.
 905 A peasant's wedding.
 906 Portrait of the artist as an alchemist.
 907 Peasants drinking and smoking.
 908 Peasants drinking.
 909 Interior of a Tavern.
 910 Interior of a Flemish Tavern.
 911 A peasant smoking.
 912 Peasants playing on musical instruments.
 913 Peasants drinking and smoking.
 916 A Guard-room.
 917 Lot and his daughters.
 918 The Prodigal Son.
 929 The Brussels Gallery.

Lodewyck de Vadder.

- 936 Landscape with sheep.

Lucas van Uden.

- 937 Landscape; a level country at sunset.
 938 Landscape.

Jacques d'Artois (Arthois).

- 939 A canal in a wood.
 940 A Stag. hunt.

Jan Siberechts.

- 941 Landscape with Cattle.

J. Collaert.

- 942 Mountain Landscape.

Jan Peeters.

- 943 Marine view.

Frans Millet.

- 945 Italian Landscape.
- 946 Italian Landscape; sunset.

Cornelis Huysmans.

- 948 Entrance to a wood; Italian style.
- 949 Landscape; Italian style.

Pieter Neeffs the Elder.

- 951 Interior of a Gothic church.
- 952 Interior of a Gothic church.

Frans Snijders.

- 954 A fruit and vegetable shop.
- 955 Interior of a kitchen.
- 956 A lioness attacking a wild boar.
- 957 Two young lions pursuing a deer.
- 958 A boar-hunt.
- 960 Still-life.

Jan Fyt.

- 963 Deer pursued by dogs.
- 964 A bear-hunt.
- 965 A boar-hunt.
- 966 Still-life, with hounds and a monkey.
- 967 Dogs quarrelling.

Peter Boel.

- 968 Game watched by hounds.
- 969 Still-life.
- 970 Game.

Adriaen van Utrecht.

- 971 Still-life.

Daniel Seghers (Zeghers).

- 972 A bas-relief.

Willem Gabron.

- 974 Still-life.

Roman School of the XIV. century.

- 979 Picture in three parts:
 - a) The Virgin and Child enthroned.
 - b) Jesus washing the feet of the disciples.
 - c) The Last Judgment.
- 980 Picture in three parts:
 - a) The Crucifixion.
 - b) Christ being scourged and Simon bearing the Cross.
 - c) St. Francis receiving the stigmata.

Giotto di Bondone.

- 981 Christ on the Cross.
- 982 Christ in Purgatory.
- 983 The Last Supper.

School of Giotto.

- 984 Pietà.

Florentine School, about 1380.

- 985 Salvator Mundi.

Lippo Memmi.

- 986 The Assumption of the Virgin. To the right: female Saints with six Apostles. To the left: Male Saints.

Spinello di Luca Aretino.

- 987 St. Maurice, St. Augustine and St. Peter. Behind: St. Nicholas and St. Stephen.
- 988 St. Anthony, St. Ambrose and St. John the Baptist. Behind: St. Paul and St. Catherine.

Fra Giovanni da Fiesole, called Angelico.

- 989 St. Cosmo and St. Damian with their three brothers.
- 990 St. Cosmo and St. Damian thrown into the sea.
- 991 St. Cosmo and St. Damian nailed to the cross.
- 992 The Man of Sorrows.

School of Fra Giovanni da Fiesole.

993 The Angel of the Annunciation.

994 The Annunciation.

Tyrol school about 1490.

996 Portrait of a Man.

Florentine School, 1460.

999 Painting in two divisions
Scenes from the life of St. Francis.

Filippo Lippi (School).

1000 St. Jerome.

1007 The Annunciation.

Nero di Bicci.

1002 Martyrdom of St. Sebastian.

Tuscan School, 1458, in the style of Giusto d'Andrea.

1003 Madonna and Saints.

Fra Filippo Lippi.

1005 The Annunciation.

1006 Madonna and Child.

1007 The Annunciation.

Filippino Lippi.

1008 Altar-piece: The Resurrection.

Raphael del Garbo.

1009 Pietà.

Sandro Botticelli.

1010 Pietà.

Domenico Ghirlandajo (di Tommaso Bigordi).

1011 Madonna and Saints.

1012 St. Laurence.

1013 St. Catherine of Siena.

Bastiano Mainardi.

1014 Madonna and Child.

1015 St. George and St Sebastian.

Piero di Cosimo.

1016 The three Archangels.

Lorenzo di Credi.

1016a Madonna and Child.

1017 The Holy Family.

School of Florence, about 1420.

1019 Madonna and child.

School of Ferrara, about 1480.

1023 Madonna and Child.

Ludovico Mazzolini.

1024 The Holy Family.

Marco Palmezzano.

1026 Madonna and Child.

School of Catalonia end of the XV Century.

1027 St. Ambrose.

1028 St. Louis.

Venetian School about 1500.

1030 Portrait of a young man.

Marco Basaiti.

1031 Madonna with St. Jerome and St. Sebastian.

1032 Pietà.

Cima da (Giambattista) Conegliano.

1033 Madonna with Mary Magdalen and St. Jerome.

Pietro Vannucci, called Perugino.

1034 The Vision of St. Bernard.

1035 Madonna praying to the Holy Child.

1036 Madonna and Child.

Pietro Perugino (School).

1037 Baptism of Christ.

1038 Resurrection of Christ.

Francesco Raibolini, called Francia.

1039 Madonna among the roses.

1040 Madonna with Child.

The Orley Style.

1042 Madonna and Child.

Milan School 1520.

1045 St. Catherine.

Raffaelle Santi (Sanzio).

1049 The Holy Family.

1050 Madonna (di Tempi).

1051 Madonna (della Tenda).

Giulio Romano.

1052 Portrait of a young man.

Girolamo del Pacchia.

1058 Madonna and Child.

1059 St. Bernardino of Siena.

Innocenzo Francucci da Imola.

1060 Madonna and Child with
Saints.

Francesco Granacci.

1061 Mary Magdalen.

1062 St. Apollonia.

1063 St. Jerome.

1064 St. John the Baptist.

Andrea del Sarto.

1066 The Holy Family.

**Giovanantonio Bazzi, called
Sodoma.**

1073 The Holy Family.

Ercole Grandi.

1074 The Archangel Michael.

Domenico Beccafumi.

1076 The Virgin kneeling before
the Holy Child.

Ridolfo Ghirlandajo.

1077 Madonna and Child.

**Umbrian School (Bologna)
about 1510.**

1078 Portrait of a young Man.

Benvenuto Tisi, called Garofalo.

1080 Pietà.

1081 Madonna and the Saints.

Lorenzo Lotto.

1083 Marriage of St. Catherine
and the child Jesus.

Sebastiano Florigerio.

1084 A company, singing.

Rocco Marconi.

1085 St. Nicholas.

Venetian School about 1520.

1086 The Holy Family.

Sebastiano (Luciani) del Piombo.

1087 Portrait of a priest.

Giorgio Vasari.

1092 The Holy Family.

Palma Vecchio.

1094 A Young Satyr.

Antonio (Allegri) da Correggio.

1095 Madonna and Child.

School of Correggio.

1096 Madonna and Child.

Federigo Barroccio.

1104 Noli me tangere.

Giacomo Palma il Vecchio.

1107 Portrait of himself.

1108 Madonna and Child.

Tiziano Vecellio.

1109 Madonna and Child.

1110 Earthly Vanity personified.

1111 Portrait of a young Man.

1112 The Emperor Charles V.

1113 Madonna and Child.

1114 Christ crowned with thorns.

1115 Portrait of a Venetian noble-
man.

1116 Venus with Satyrs.

School of Titian.

1118 Portrait of a young Man.

Paris Bordone.

1120 Portrait of a Man.

1121 A man with jewels; behind him a girl.

**Allessandro Buonvicino,
called Moretto.**

1123 Portrait of a priest.

Giovanni Battista Moroni.

1124 Portrait of a Woman.

Francesco Torbido, called il Moro.

1125 Portrait of a man with a rose.

**Jacopo Robusti, called
Tintoretto.**

1127 Portrait of a sculptor.

School of Tintoretto.

1128 A Venetian noble and his son before the Doge.

1130 Mary has chosen the better part.

1131 Portrait of a man.

Niccolo Renieri (Regnier).

1132 Portrait of the Venetian Admiral Lazaro Mocenigo.

**Paolo Caliari, called Paolo
Veronese.**

1133 Jupiter and Antiope.

1134 Cupid with two hounds.

1135 Portrait of a Venetian lady.

1136 Christ and the Centurion at Capernaum.

1137 The Holy Family.

1145 The Adoration of the Magi.

1146 Portrait of a lady and child.

**Giacomo da Ponte, called
Giacomo Bassano.**

1147 The Entombment of Christ.

1148 St. Jerome.

1149 The Israelites at the rock smitten by Moses.

1150 Madonna enthroned.

**Leandro da Ponte, called
Leandro Bassano.**

1151 Pietà.

Francesco Bassano.

1152 Jesus at the house of Mary and Martha.

Giacomo Palma il Giovine.

1158 Christ scourged.

Lodovico Caracci.

1165 St. Francis d'Assisi.

Annibale Caracci.

1166 The Massacre of the Innocents.

1167 Two cupids struggling for mastery before Venus.

1169 Portrait of a Man.

Guido Reni.

1171 Apollo and Marsyas.

**Domenico Zampieri, called
Domenichino.**

1177 Judith with the head of Holofernes.

1178 St. Jerome.

**Giovanfrancesco Barbieri,
called il Guercino.**

1182 The Death of Dido.

Francesco Furini (?).

1185 Rinaldo and Armida.

Francesco Albani.

1187 Venus and Mars.

Guido Canlassi, called Cagnacci.

1194 Mary Magdalen borne to heaven by an angel.

**Alessandro Turchi, called
l'Orbetto.**

1197 Hercules and Omphale.

**Christofani Allori, called Bronzino
the Younger.**

1204 A young Faun.

**School of the Caracci
(Bolognese).**

1205 Portrait of a young Man.

Giulio Cesare Procaccini.

1211 The Holy Family.

1213 Madonna and Child with
John, the Baptist.

Pietro Berettini da Cortona.

1220 The woman taken in adultery

**Giambattista Salvi, called
Sassoferato.**

1223 Madonna praying.

Carlo Maratta (Maratti).

1233 Cardinal Giulio Rospigliosi.

Bartolomeo Manfredi.

1237 Christ crowned with thorns

Domenico Feti.

1238 Ecce Homo.

Andrea Vaccaro.

1240 The Scourging of Christ.

**Giovanni Benedetto Castiglione,
called il Grechetto.**

1250 Negro with grey hound and
camel.

Luca Giordano, called Fa presto.

1253 Portrait of the Artist.

1254 Portrait of the artist's father.

Carlo Cignani.

1261 Jupiter as child and the goat
Amalthea.

Domenico Zanetti.

1264 Pietà.

Bernardo Belotto.

1268 Piazzetta and Riva de' Schia-
voni from the sea.

1269 View from the Grand Canal
of the Riva de' Schiavoni.

Giovanni Battista Tiepolo.

1271 The Adoration of the Magi.

Tiepolo (School).

1272 Iphigenia going to be sa-
crificed.

1273 Kalchas consecrating the
sacrifice of Iphigenia.

Pietro (Conte) Rotari.

1274 Sleeping Girl.

1275 Weeping Girl.

Pompeo Girolamo Batoni.

1276 Portrait of the Artist.

Juan Pantoja de la Cruz.

1277 Archduke Albrecht of
Austria.

1278 Isabella, daughter of
Philip II.

Antonio del Castillo.

1279 Mary and St. John.

Luca Giordano.

1280 The taking St. Andrew down
from the Cross.

1281 The dying Seneca.

**Josepe Ribera, called
Spagnoletto.**

1283 St. Peter.

1284 St. Bartholomew.

1289 An executioner takes the
head of John the Baptist.

School of Ribera.

1287 A learned man, perhaps Archimedes.

Francisco Zurbarán.

1291 St. Francis of Assisi.

Diego Rodriguez de Silva y Velasquez.

1292 Portrait of himself.

1293 A young Spaniard.

Juan Bautista Martinez del Mazo.

1295 Portrait of a man.

1296 Boy with a tambourine.

Flemish School 1630.

1298 A Spanish Nobleman.

Antonio Pereda.

1299 Young Cavalier having his fortune told by a Gipsy.

1300 A merry party.

Don Juan Carreno de Miranda.

1302 Donna Maria Anna of Austria, second wife of Philip IV. of Spain.

Bartolomé Esteban Murillo.

1303 St. Thomas of Villanueva.

1304 Beggar-boys of Sevilla eating fruit.

1305 Beggar-boys with a dog.

1306 Beggar-boys playing at dice

1307 Fruit-sellers.

1308 An old woman and boy.

Clodio Coellô.

1309 St. Peter of Alcantara.

José Antolinez.

1310 The Immaculate Conception.

Mattheo Cerezo.

1311 St. Jerome.

Adriaen D. Rodriguez.

1312 Portrait of a sea-captain.

Jehan Clouet, called Jehannet.

1314 Portrait of a young man.

François Clouet.

1315 Claudia, Duchess of Lorraine, daughter of Henry II.

Antoine Caron.

1316 Portrait of a Lady.

Valentin (de Boulogne).

1318 Soldiers gambling.

Nicholas Poussin.

1321 Pietà.

1322 Midas and Bacchus.

Claude Gellée, called Claude de Lorrain.

1324 Abraham, Hagar and Ishmael.

1325 Hagar and Ishmael.

1326 Landscape; shepherd and shepherdesses.

1327 Landscape; sea-port at sunrise.

Eustache le Sueur.

1330 Christ at the house of Martha

Jacques Courtois, called Bourguignon.

1333 Retreat of Cavalry after a battle.

1334 A battle.

Charles Le Brun.

1336 St. John in Patmos.

Louis Le Nain.

1339 A portrait-painter painting a lady.

Philippe de Champaigne.

- 1340 Marshal Henri de la Tour d'Auvergne.

Anton Frans van der Meulen.

- 1342 The city of Dole taken by Louis XIV in 1668.
1343 Siege of the city of Tournay.
1344 The city of Oudenarde bombarded by Louis XIV.
1345 The city of Lille taken by Louis XIV.

Jean Baptiste Monnoyer.

- 1346 A vase of flowers.

Jean Jouvenet.

- 1353 Pater Louis Bourdaloue.

Hyacinthe Rigaud.

- 1354 Duke Christian III of Zweibrücken.

Joseph Vivien.

- 1356 Fénélon, Archbishop of Cambray.
1357 Portrait of the Artist.
1358 Elector Max Emanuel of Bavaria.

Pierre Subleyras.

- 1359 A Bishop giving his blessing to a King.
1360 St. Norbert raising a Child to life.

François le Moine (Lemoine).

- 1362 A hunting-party resting.

Alex. Francois Desportes.

- 1363 Still-life; with a dog.
1364 Still-life; with a cat.

Nicholas Largillière.

- 1365 Portrait of a lady.

Antonin Pesne.

- 1366 A girl with a basket of fruit.

Claude Joseph Vernet.

- 1369 Landscape; evening near Rome.
1370 Landscape; a harbor at sunrise.
1372 Storm at Sea.
1374 Landscape; a storm at sea.

Jean Baptiste Le Prince.

- 1375 An old man and his young wife.

Jean Baptiste Simeon Chardin.

- 1376 A cook resting.

Jean Baptiste Greuze.

- 1377 Portrait of a young girl.

Christoph Schwarz.

- 1379 The family of the artist.

Johann Rottenhammer.

- 1384 The Last Judgment.
1386 Holy Family.
1387 Children dancing.
1388 The Marriage in Cana.

Adam Elsheimer.

- 1390 A woman taken off by Hermes.
1390 The Burning of Troy.
1391 The Flight into Egypt.
1392 John the Baptist preaching.

Caspar Netscher.

- 1398 A musical entertainment.
1399 A lady feeding her parrot.
1400 Bathseba bathing.
1402 A shepherd and a girl.

Johann Lingelbach.

- 1403 Hay-makers resting.

Joachim von Sandrart.

- 1406 Portrait of a woman.

Christoph Paudiss (Pauditz).

- 1407 A lute-player.

Johann Heinrich Roos.

- 1411 A brown bull and sheep among Roman ruins.
- 1412 Flocks resting at sunset.
- 1415 Landscape with cattle.

Andreas Wolf.

- 1422 Portrait of the Artist.

Johann Kupetzky.

- 1425 Portrait of a woman.

Anton Raphael Mengs.

- 1431 Portrait of the artist.

Maria Angelica Kauffmann.

- 1432 Portrait of herself.

Anton Graff.

- 1433 Portrait of himself.

J. G. Edlinger.

- 1434 Count Rumford.
- 1435 The Artist's own Portrait.
- 1436 The Artist's wife.

Albr. Altdorfer.

- 1437 The Birth of the Virgin.

Christ. Amberger.

- 1438 The Virgin and Child.

José Antolines.

- 1439 The poor Painter.

Hans Baldung.

- 1440 Allegorical female figure of Wisdom.
- 1441 Allegorical female figure of Music.
- 1442 The Nativity.

Jocopo Barbari.

- 1443 Still Life.

Giacomo Bassano.

- 1444 Virgin with Child, John the Baptist and St. Rochus.

Girolamo Bedoll.

- 1445 Virgin with Child and St. Bruno.

Joach. Buckelaer.

- 1446 The Fishmongers.

Bologna School 1600.

- 1447 Portrait of a Man.

Franc. Boucher.

- 1448 Girl at rest.

Dierik Bouts.

- 1449 The Resurrection.

Jörg Breu the Younger.

- 1450 The Battle of Zama.

Hans Burgkmair.

- 1451 a—e The Altar of the Crucifixion:
 - a) Christ on the Cross and Mary Magdalen.
 - b) The Penitent Thief.
 - c) The Impenitent Thief.
 - d) Emperor Henry the Second.
 - e) St. George.

Joh. St. Calcar

- 1452 The Lute-Player.

Pieter Claesz.

- 1453 Still Life.

Joos van Cleve.

- 1454 Portrait of a Woman.

Colin de Coter.

- 1455 The Last Judgment (a fragment) I.
- 1456 The Last Judgment (a fragment) II.

Lucas Cranach the Elder.

- 1457 The Crucifixion.
- 1458 Duke George the Bearded, of Saxony.

- 1459 Portrait of H. Melber.
 1460 The Crucifixion and Cardinal
 Albert of Brandenburg.
 1461 Margrave Joachim of Bran-
 denburg.

Lucas Cranach the Younger.

- 1462 Venus and Cupid.

Benjamin Cuijp.

- 1463 Farmservant with Horse.

Dyck (follower of).

- 1464 A Portrait of a Man.

Joh. Gg. Edlinger.

- 1465 The Bookseller. Joh. B.
 Strobel with his two children.
 1466 Portrait of a Girl.

Gerbr. van Eeckhout.

- 1467 Alexander with the wives
 of Darius.

Cornel. Engelbrechtsen.

- 1468 Pietà.
 1469 St. Constantine and St. He-
 lena.

French. 1520.

- 1470 Portrait of Denise Fournier.

French. 1550.

- 1471 Female Portrait.

Hans Fries.

- 1472 Parts of an Altar-Piece:
 a) Virgin and Child, also an
 Abbot.
 b) Stigmatizing of St. Fran-
 cis.
 c) St. Anna.
 d) Martyrdom of St. Seba-
 stian.
 e) Resurrection of the Dead.
 f) Casting into Hell of the
 Damned.

Jan Fyt.

- 1473 Still Life. Monkeys and Fruit
 1474 Still Life. Game. Fruit and
 Musical Instruments.
 1475 Still Life Game, Cat, Monkey
 and Spanish servant.

Thom. Gainsborough.

- 1476 Portrait of Uvedale T. Price.

Jan Gossart.

- 1477 Portrait of a Man.
 1478 Portrait of a Woman.

Francisco Goya.

- 1479 Plucked Turkey.
 1480 Queen Louisa. Consort of
 Charles IV of Spain.
 1481 The Duel.
 1482 The Wounded Man.
 1483 The putting a Witch to
 Death.
 1484 Monk's Sermon to old
 Women.

El Greco.

- 1485 Unrobing of Christ.

Matthias Grünewald.

- 1486 Mockery of Christ.

Francesco Guardi.

- 1487 Venetian Grand Concert.

Franz Hals.

- 1488 Portrait of Willem Croes.

Willem Heda.

- 1489 Still Life with Silver Service.

Hans Holbein the Younger.

- 1490 Derick Berek, a German
 Merchant of London.

S. Latynville.

- 1491 Abrah. Friedr. d'Hautefort,
 Knight of Malta, as a Child.

Thomas Lawrence.

1492 Lord Mulgrave.

Leonardo da Vinci.

1493 Madonna with child.

Leonardo da Vinci (follower of).

1494 Portrait of a Woman.

Liberale da Verona.

1495 Pietà.

Bernard Licinio.

1496 Portrait of a Woman.

Gabr. Mälesskircher.

1497 The Crucifixion.

Pieter Lastmann.

1498 Baptism of a Moorish King's Chamberlain.

A. Mantegna (school of).

1499—1504 Six Triumphs according to Petrarch.

1499 Triumph of Love.

1500 Triumph of Chastity.

1501 Triumph of Death.

1502 Triumph of Fame.

1503 Triumph of Time.

1504 Triumph of Eternity.

Master of Moulins.

1505 Cardinal Charles II of Bourbon, Archbishop of Lyons.

Georges de Marees.

1506 The Artist with his daughter Antonia.

1507 The Physician in Ordinary to the Bavarian Court, Erhard Winterhalter and his family.

Martinez del Mazo.

1508 Equestrian Portrait of Grand-Duke of Olivarez.

Master of the Family Book.

1509 The Nativity.

Master of female-half-length Portraits.

1510 The Adoration of the King.

Middle Rhineland 1450—60.

1511 The Nativity.

1512 Adoration of the three Kings.

George Morland.

1513 Picture on the Beach.

Hans Muelich.

1514 Landscape with St. Jerome.

1515 Albert V The Magnanimous, Duke of Bavaria.

Hans Multscher.

1516 Christ, The Man of Sorrows.

Aert van der Neer.

1517 Winter Landscape.

1518 Landscape at Sunset.

Upper German 1470.

1519 St. George and the Dragon.

Upper Italian 1350.

1520 Conversion of St. Augustine.

1521 Consecration of St. Augustine.

1522 St. Augustine as Teacher.

1523 St. Augustine opposes Heresy.

Upper Rhineland School 1430—40.

1524 St. Jerome in a Landscape, with Canoness and Prebend.

John Opie.

1525 Elderly Lady.

Martin Ostendorfer.

1526 Christ's Loincloth.

Michael Pacher.

1527 Virgin's Coronation.

The Studio of M. Pacher.

1528 St. Stephen teaching.

1529 Martyrdom of St. Lawrence.

1530 The Virgin's Death.

Antone Pesne.

1531 Portrait of the Artist.

Jan Pollok.

1532 St. Corbinian with his attendant Bear.

1533 Death of St. Corbinian.

1534 Stoning of St. Stephen.

1535 St. Benedict in the Bishop's Chair.

1536 The Canons Landfried, Waldram, and Eliland of the Monastery Benediktbeuren.

Henry Raeburn.

1537 Lord Douglas Gordon Holburn.

Florentine School 1420—30.

1538 (a—b) Two little Altarpieces.

1538 (a) Left wing: Above, a Saint. The Angel of the Annunciation.

1538 (b) Right wing: Above, a Saint. The Madonna of the Annunciation.

Agnolo Gaddi.

1539 St. Nicholas of Bari.

1540 St. Julian.

The Art of L. Refinger.

1541 The Story of Susanna.

School of Regensburg 1510.

1542 Man of Sorrows.

Marx Reichlich.

1543—1543 (b) Altar of St. James and St. Stephen.

1543 The two Saints.

1543 (a) Dispute of St. Stephen and his Stoning.

1543 (b) Beheading of St. James; Miracle about his Body.

1544 The Holy Communion.

1545 Above: Birth of the Virgin. Below: Marriage of the Virgin.

1546 Above: The Virgin in the Temple. Below: The Visitation.

The Art of M. Reichlich.

1547 Stoning of St. Stephen.

Joshua Reynolds.

1548 Sir Ch. Hanbury Williams.

Jusepe de Ribera.

1549 St. Sebastian.

Hubert Robert.

1550 Ruined Roman Temple.

Hans L. Schaeuffelein.

1551 Peter's Release.

1552 Burial of the Virgin.

1553 The Crucifixion.

1554 Ecce Homo.

1555 St. Onofrius.

1556 St. Jerome.

Martin Schaffner.

1557 Portrait of a Stranger.

M. Schaffner (Studio of).

1558 Prayer for the Averting of War.

1559 Prayer for the Averting of Plague.

Jan Scorel.

1560 Portrait of a Man.

Luca Signorelli.

1561 Virgin and Child.

Jan Stien.

1562 The Crowned Orator.

A. van Dyck.

1563 Study for an Apostle.

**South German Master, middle of
16 century.**

- 1564 Elector Frederic II called
The Wise.

Jacopo Tintoretto.

- 1565—1572 Gonzaga Cycles from
Mantua.
1565 Emperor Sigismond invests
Giovanni Francisco with
Margravate of Mantua 1433.
1566 Ludovico conquers the Ve-
netians at Legnago 1439.
1567 Frederic I relieves the city
of Legnago 1479.
1568 Gianfrancesco II fights in
the battle on the Taro, ag-
ainst Charles VIII of France
1495.
1569 Frederic II drives out the
French, by night, from Milan
1521.
1570 Frederic II takes possession
of Parma 1521.
1571 Frederic II drives the French
and Swiss out of Pavia 1522.
1572 Entry of Phillip II into Man-
tua 1549.
1573 The Crucifixion.
1574 "Mary has chosen the better
part".
1575 The Crucifixion.

Tyrolese 1470.

- 1576 Archbishop Sigismond,
Count of Tyrol.

Louis Tocqué.

- 1577 Count-Palatine Michael of
Zweibrücken-Birkenfeld.

Haus Traut.

- 1578 The Virgin as Guardian to
Mankind.

Wolf Traut.

- 1579 Meeting of St. Anna and St.
Joachim at the Golden Gate.

Joseph Vivien.

- 1580 Portrait of the Artist.
1581 Duke Louis Hector of Villars.

Hans Wechtlin.

- 1582 Pietà.

Barthol. Zeitblom.

- 1583 St. Anna with Saints Mar-
garet, Barbara, Dorothy and
Magdalen.

Jörg Ziegler.

- 1584 St. Christopher.
1585 St. Andrew.

Gerard Terborch.

- 1586 Portrait of a Man.
1587 Portrait of a Woman.

Antonello da Messina.

- 1588 The Annunciation.

Antonella da Soliba.

- 1589 Angels weeping over the
Body of Christ.

Ulrich Apt.

- 1590 Altar Triptych.

Netherland School 1540.

- 1591 Portrait of a Woman.

Bernhard Strigel.

- 1592 Virgin and Child.



New Pinakothek.





New Pinakothek.

The Picture Gallery.

ABEL, Joseph

- 1 Iphigenia Discovers Herself
to her Brother Orestes.

ACHENBACH, Andreas

- 2 A Storm at Sea.
3 An Autumn Morning in the
Pontine Marshes.
4 The North Sea.
5 A Sea Piece.
6 A Storm at Sea.

ACHENBACH, Oswald

- 7 Near Naples.

ADAM, Albrecht

- 8 Storming of the Düppel
Trenches, April 13. 1849.
9 The Battle of Custozza, July
25. 1848.
10 The Battle of Novara, May
23. 1849.
11 Cavalry Camp.
12 A Spotted Cart Horse.
13 A Stable.
14 Count Radetzky on Horseback.

ADAM, Benno

- 15 Deer Hunt.
16 Goats.
17 Two Dead Stags and Game.
18 Cattle Market in the Bavarian
Highlands.
19 A Stable.
20 An Owl Watched by a Dog.

ADAM, Eugene

- 21 On the Battle Field of Sol-
ferino.

ADAM, Francis

- 22 The 13th Bavarian Infantry
Regiment storming a Railway
Embankment at Orleans. Oct.
11. 1870.
23 Attack at Mars-la-Tour.
24 French Cuirassiers during the
Burning of Moscow.
25 Attack by the French Horse
of the 17th Prussian Infantry
Division at Floing, Sept. 1.
1870.

ADAM, Henry

- 26 The Max-Joseph Platz, sur-
rounded by 14 views of the
principal buildings in Munich.
27 The Old Schramm Platz,
surrounded by 14 views of
Munich.

ADAM, Julius

- 28 Entre-nous.
29 Male Portrait.

AINMILLER, Max Emanuel

- 30 The Interior of Westminster
Abbey.
31 The Choir of Westminster
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32 The Cathedral of Rheims.
33 An Italian Church.

AIVASOVSKI,

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- 34 The Harbour of St. Petersburg.
35 On the Sea Shore.

ALBRECHT, Charles

- 36 Still life.
- 37 Old Church in Segeberg.

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- 38 Giardino di Malta at Rome.

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- 39 Portrait of Himself.

**AMALIE, Felipe Pilar,
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of Spain**

- 40 Bridge over the Tagus at Toledo.

AMERLING, Frederic

- 41 Study of a young Girl's Head.
- 42 A Young Girl's Head.

ARTARIA, Matthias

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- 44 The Mannheim Theatre at the Time of Schiller.

BAADE, Knut Andressen

- 45 A Fantastic Picture to Illustrate a Norwegian Saga.

**BAKHUYSEN, Hendrik van de
Sande**

- 46 A Dutch Winter Landscape.
- 47 A Winter Landscape.

**BAKHUYSEN, Julius J. van de
Sande**

- 48 A Village in the Dunes.

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- 49 A Ravine near Cuenca in Spain.
- 50 San Geronimo in Castile.

BARTELS, Hans von

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- 52 A Moonlight Night on the Zuider Zee.

BAUERNFEIND, Gustave

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- 55 The Interior of the Franciscan Church at Salzburg.
- 56 A Monastery Hall.
- 57 In a Monastery Court Yard.
- 58 Cloisters of the Church at Berchtesgaden.

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BECKER-GUNDAHL, Charles John

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BENLLIURE Y GIL, José

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- 66 Eugene de Beauharnais Duke of Leuchtenberg.

BEVEREN, Charles Christian von

- 67 Confession of a Sick Girl.

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BLAU-LANG, Tina

69 Fischau near Wiener - Neu-
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BLOMMERS, Bernhard John

70 Fresh Sea-fish.

BLOS, Charles

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72 The Artist's Wife.

BODENMÜLLER, Frederic

73 Von der Tann's 1st Bavarian
Army Corps at the Battle of
Wörth, Aug. 6. 1870.

BÖCKLIN, Arnold

74 The Play of the Waves.

75 Pan among the Reeds.

76 An Idyll.

BÖGLER, Charles

77 The Old Herzog-Maxburg in
Munich, 1865.

78 The Old Deanery Court Yard.
Munich, 1865.

79 The Old Arsenal, Munich, 1865.

80 Gate at Essing.

BONNARD, Pierre

81 Woman at Mirror.

BOSBOOM, Jan.

82 The Interior of a Church in
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BRAEKELEER, Ferdinand de

83 Interior of a Dutch Peasants'
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84 An Itinerant Musician.

BRAITH, Antony

85 The Favourites of the Cow-
herd's Wife.

BRANDES, George Henry

86 Near Salzburg.

BRANDIS, Aug. von

87 A Vista.

BRANDT, Joseph von

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BRANGWYN, Frank

89 Landscape.

BRASCASSAT, Jacques Raimond

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91 Landscape.

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BRÜLS, Ludwig

93 The Blessing Saviour.

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94 The Hour of Decision.

BRYSAKIS, Theodoros Petros

95 An Episode in the Greek War
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97 An Aqueduct in the Cam-
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98 A Shower of Rain at Parten-
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99 In the Campagna.

100 Cattle Coming Down from
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101 Market Scenes.

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106 Woman and Child in Barn.

107 A Peasant Couple.

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114 A Peaceful Evening.

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132 Lime Kiln.
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- 161 The Good Old Times.
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- 164 Marauder in the Stable
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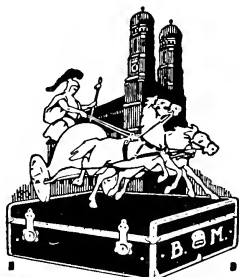
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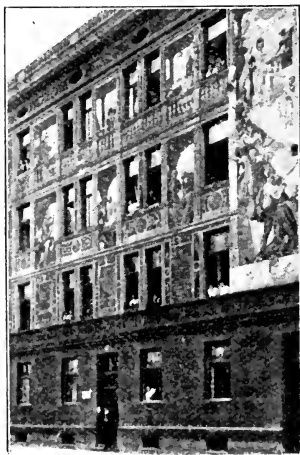
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